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STERLING A. LEONARD

URGES THE NEED OF A PRACTICAL PROGRAM IN ENGLISH TEACHING

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THE NEED OF A PRACTICAL PROGRAM IN ENGLISH TEACHING

IN THE Chamber of Commerce Building at Los Angeles, Dr. Easley Jones and I were examining a primitive Mexican cart. It was a crude affair of Robinson-Crusoe construction, apparently out of pieces of driftwood and the like flotsam, provided with a pole and ox-yoke. Said Mr. Jones, looking reflectively at it, "That reminds me of the present status of English teaching." I guffawed heartily, because he expressed so pat just what I had been ruminating as I had rambled about the country looking for remedies for what ails us. And the more I think about it, the more true the bill seems.

This is not merely, or wholly, caricature or a fancy picture. There is, unfortunately, a considerable and growing mass of evidence that the teaching of English isn't actually getting much of anywhere. Dr. Ashbaugh's discovery that senior pupils in high school make about the same proportion of the same mistakes as high school freshmen might not be altogether convincing. As Allen's Book Catalogue cleverly put it recently: "Children have a high sense of honor. They refuse to use in their private correspondence any knowledge of spelling they may have gained at the public expense."

However, this is only one item in a considerable bill of particulars. William L. Connor of the Cleveland Schools Research Bureau has more particular and disquieting evidence. He gave the same English tests to 1,000 seventh graders, 600 tenth graders, and 400 high school seniors. The resulting scores showed a quite lovely graph of increased proficiency grade by grade in each test. But Mr. Connors was not satisfied with that, and with an insidious directness he dug under these nice-looking scores. What he found was startling. The 400 best seventh graders did as well on every test as the 400 high school seniors. In other words, six years of English teaching in high school had effectively eliminated the non-academic pupils—60 per cent of them—and it had not done the rest any harm whatever.

In so far as this material is valid, and it unquestionably checks with what we are finding from a number of sources, it shows that we are, like Alice and the Red Queen, running hard and staying just where we were. Not only this, but the fact that English taught in the schools has so little effect on the English used outside of school may have even more serious implications. It is possible not that our English cart is failing to proceed, or is in danger of breaking up like the one-horse shay; it may actually be rushing with considerable speed in the opposite direction from where we profess to be heading.

The most significant finding of the Army Tests was not the fact that so many men were illiterate, although that was bad enough, but that so few who could read ever did so voluntarily. The same situation was disclosed in regard to writing such things as friendly letters. Too many people come out of school with a positive inhibition which prevents their reading anything that might by any possibility be considered good, which gets in the way of their writing anything if they can possibly avoid it, and which, in particular, makes them loathe and detest whatever might by any stretch

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of imagination be called good English; for they confuse good English, as teachers are too much inclined to do, with precise and rather abominable schoolroom English—grammatical, but incredibly sterile and dead.

One great need in English composition teaching today is to make available to teachers what specialists in language know and have published about the nature of language as a form of behavior. For the most part this is imbedded in rather formidable and difficult books. The principal or superintendent who wants to see a great gain in the work of his English teachers will do well to urge as many of them as possible to take courses in summer schools, not merely in education, and in literature, but specifically in the history of the English language. Such courses, available in a dozen leading institutions today, usually include enough work in phonetics to help teachers hear accurately the sounds that make up language. They also show teachers that English did not arise as a nicely logical and perfect scheme, but "just growed" out of a perfect chaos of dialects and variant forms in the medieval period.

The teacher who has had such a course will no longer ignorantly insist that pupils pronounce as separate words "don't you" and "did you"—forms which nobody but a pedant on parade ever actually used. In fact, they will discover that most of the pronunciations in the "Lists of Words Often Mispronounced," in courses of study, and in handbooks, exist only in very limited sections of the country or of society, or, often, nowhere at all save in the lively imagination of the compiler of the list. They will find out that all nouns in English tend toward the Germanic pronunciation with an accent on the first syllable, so that even French and other importations like *bureau* and *program* and *royal,* as soon as they have been in the language for a while, fall into that scheme; hence it is useless to try to hold *allies* and *recess* in common speech to the pronunciations which a few particular persons may prefer. They will come to realize that the dictionaries, useful as an attempt to record what their many and careful editors observe about the language as it is actually used, are of little value in recording spoken usage. For the record of what is to be found in books, the dictionary is indeed invaluable; but when its only record of the pronunciation of the indefinite article is *a* (long a) or *an* (short a), it is perfectly evident that the distionary does not tell us how everybody speaks the word a thousand times every day.

The dictionary, however, gives sound first aid to the teacher of English who wants to know what forms she has been taught to eschew should be accepted without question in pupils' compositions. As a record of written English, it is amply conservative for every purpose. What it accepts should be allowed without question in either speech or writing of pupils. In particular, when it gives more than one spelling, there should be no bothering about which form is "preferred," but either one or both should be accepted in any pupil's writing. Incidentally, before correcting spelling, the teacher will do well to look at the 1,500 to 2,000 words spelled more than one way in the prefaces to the larger dictionaries. There is a useful antidote to meticulousness here.

Above all, when an expression is marked *colloquial,* this does not mean that it is in use in a limited area, or is a dialect form. It means quite simply and clearly that it is "cultivated, informal usage," either in speech or writing. Since informal usage includes everything except funeral sermons, inaugural orations, and possibly the most solemn kinds of letters of application and literary essays—includes, in other words, practically all our occasions for speech and for writing throughout life—it is sufficiently good for practically all schoolroom purposes.

An idea of how far our courses in Eng-

lish have varied from the normal usage outside of schools may be had from the following list. This was made up of the report, upon 100 expressions commonly corrected in school courses and texts, by 27 of the most eminent linguists in the world. Of the 100 expressions, 45, including the list following, were accepted by more than three-fourths of this eminent jury as, in their observation, perfectly good cultivated English.

None of them *are* here.

This was the *reason why* he went home.

That will be *all right,* you may be sure.

We will *try and* get it.

I felt I could walk no *further.*

I've absolutely *got to* go.

There are some *nice* people here.

The members of that family often laughed at *each other.*

Will you be at the Browns' this evening?

The room is *awfully* cold.

We *only* had one left.

Who are you looking for?

We can expect the commission to *at least protect* our interests.*

That's a dangerous curve; you'd better go *slow.*

It is *me.*

You had to have property to vote.

A treaty was concluded *between* the *four* powers.

I *have got* my own opinion on that.

My contention has been *proven* many times.

One rarely likes to do as *he* is told.

There *was* a bed, a dresser, and two chairs in the room.

Drive *slow* down that hill.

I will go *providing* you keep quiet.

Can I be excused from this class?

What was the reason for *Bennett making* that disturbance?

Haven't you *got through* yet?

He never works *evenings* or *Sundays.*

They invited my friends and *myself.*

Everyone was here, but *they* all went home early.

He went *right* home and told his father.

That clock must be *fixed.*

The Rock Island *depot* burned down last night.

My *folks* sent me a check.

I *guess* I'll go to lunch.

I *can't seem* to get this problem right.

On the other hand, there is of course a sort of English which is without question illiterate—the hallmark of uneducated speakers and writers. The following expressions are probably in this category; and besides, in a recent study by C. H. Matravers, now head of the Orchard School, Indianapolis, it was found that ridding pupils of these expressions would eliminate 82 per cent of the total number of *possibilities for error* discovered in over 100,000 words of high school students' conversation reported in stenographic transcript. It is quite clear, then, that these forms are worth attacking, and it is possible that by resolutely concentrating attention on them we might get some result. At present we scatter attention on 1581 different matters and get nowhere:

ain't for *isn't, aren't, hasn't, haven't*
haven't no
them books
you *was*
leave go
come yesterday
seen it
play *good*
can't *neither*
there *is* or *was* several
isn't nothing
had ought
we *was*
give it (preterite)
wish I *would have* or if I *would have*
set down
hair *are*
done it
have *saw*

When we accomplish what Mr. Ward

*A split infinitive may often be awkward—so may its avoidance, as it would be in the sentence above—but it is not ungrammatical or an illiterate error.

calls the descent to earth and attempt a simple, practicable program of teaching pupils ordinary literacy and the use of good simple English for informal occasions, we have some chance of accomplishing our purposes in a measure that we ourselves and our friendly critics outside the schools can recognize and applaud.

Moreover, if we do not try to do such highfalutin things, but work earnestly to accomplish a simple and practical purpose, our colleagues in the other departments, seeing that our accomplishment of these ends would be of real and immediate benefit to them, may turn to and help us teach pupils to read or study more efficiently and to speak and write more simply and clearly and with a reasonable amount of cultivation.

It is possible that our courses in literature are much too ambitious for the actual pupils we now have with us. In the public schools at least, these are not the same kind of pupils we had 25 years ago. Our high school population has more than doubled in places where there has been no actual increase in the local population. This means that people who never went to high school are sending their children, that our pupils are coming from homes where there are no books, no magazines, no cultural contacts. Very probably we cannot in four years fit most of these people for college entrance; but we can give them something of real value, and it is our business to find out what this is. The vocational schools are doing that job, I suspect, very much better than we have done it in the academic high school. We need to find out how they are working, perhaps to help them with their large and ungrateful task, certainly to get many useful suggestions from them.

If our teaching of English is to succeed, we have to begin by finding out what English is really of worth, not to the scholar and the specialist, not in particular to the literary artist, poet or novelist, or the Chautauqua orator, but to the ordinary, everyday youngsters, the great majority in high schools who will never go to college and who will never have these specialized uses of English. As Wallace Rice has expressed it, "As literature is in comparison with the river of living speech in the mouths of everybody, merely a few drops of essence preciously distilled, we shall leave it for the extraordinary few who have a native gift for it, and revise every curriculum now established" to fit everybody's need. There will always be places in elective courses and in colleges for the special uses and users of English. But the English that is of most worth is the English of everyday speech and the informal writing and the simple, great pieces of literature. We need to teach our pupils to organize their ideas and to use their speech in the best manner possible. When we have cut our coat to fit our cloth, we may have a good deal more reason to be proud of our handiwork.

Sterling A. Leonard

CREATIVE COMPOSITION: LITERATURE IN THE MAKING

DISTASTE and, in many cases, actual hatred for English composition is unnecessary. There is no subject so difficult to teach, nor one more stimulating and enjoyable. Emerson in "The Poet" wrote: "All men live by truth, and stand in need of expression. In love, in art, in avarice, in politics, in labor, in games, we study to utter our painful secrets. The man is only half himself; the other half is his expression." We English teachers are man's other half. What a joy, what a pleasure we should receive in bringing into existence that half! What a task we make it—unbearable to ourselves as well as to our pupils.

I read once that an author was asked how he wrote. The reply was, "I do not know. I just write." By assignment to this subject I judge I have been asked,

"How do you teach composition?" My answer is, "I don't know. I just teach." Really, if a careful analysis were required, I could not tell you how I teach. Yet there are certain things, certain methods, certain plans I do follow, and certain evils I stay away from. These things I intend to discuss and I believe that in them you will find a germ of an idea of how to produce in children a desire to write not simply words, but to write and create compositions that are literature in the making.

First, grammar (as grammar is so often defined), "the science which treats of the classes of words and their inflection, the study of the forms of speech, the rules of the use of language," has no place in my classroom—and should not have in any composition classroom. Neither is composition the study of unity, coherence, and emphasis, nor the study of narration, exposition, description, and argumentation. Grammar and composition are not skeletons, but are life—the breathing, pulsating life of soul and heart. They are expression. Never is my teaching the listing of rules of punctuation. That I always keep in mind, and urgently ask all teachers to keep in mind; for remember, as Stopford Brooke wrote, "Youth is but half itself if it gropes not blindly in a maze of thought, if it stretch not to grasp the moon; and it shall be my labor to discover in its unskilled utterance this world that is too tremendous to be tied within the logic of the apprenticed sentence. On such paragraphs, however loosely they ramble to an ineffective end, I shall not lay a sacrilegious finger, because I know that the glory of the sunrise lies unexpressed sometimes behind the mist of words." Our duty is to remove the mist and reveal the sunrise, but not by the cold, dissecting, grammar-rule, punctuation-rule method of teaching. Life, and not the skeleton, is what we want.

Enough of what I attempt not to do.

Every day we hear pupils and teachers say, "I can't write. Now Jim can, but it just comes naturally to him." What a falsity this is. That seems to be a very common belief today; yet a painter learns, a musician learns, a banker learns. Maybe it is true that some are born with more ability and produce greater work and more lasting fame; but every one of you here can learn to paint a picture, can learn to play a piano, can learn banking. Corot, Paderewski, and Mellon will be greater; but you will show skill, ability, and originality. Writing can be learned. There are no accidents in life, I believe. Every poet's life tells of hours and days of long, hard labor. Poems and stories come as a result of that labor, not because of genius. But you say, as many do, "He sees and feels things that I do not." Of course he does, but that raw material he uses is here. The price you pay in tears and toil will gain that material. It is gained through the development of those senses which we leave undeveloped. How many pupils have you taught to see, feel, think, smell? Until you have done that, you have not begun to teach composition.

Your first task, or joy—depending on your outlook—is the development of those senses. How? One way is to teach the master. "The love of the elder singer," as Miss Wilkinson writes, "is the best preparation for the young choir, although the new choristers do not sing the old songs in the old way." In terms of composition—the love of the older writers is the best preparation for the new writers, although the new do not write the old stories in the old way. That love is gained in teaching the books and poems—not, as C. Alphonso Smith says, through the teaching of the mechanism of the book, but the book itself. Show the pupil how the story expresses just what the pupil had felt and thought. If you will read Max Eastman's *Enjoyment of Poetry* and Fairchild's *Teaching of Poetry,* and Smith's *What Literature Can Do for Me,* you will understand the method. Your preparation—and how pitiful is the preparation of our teachers—your preparation

will determine whether you can follow the idea.

After you have developed to some degree those senses, and during the time of development, always remember as Leonard says the impulses that urge children to expression are story telling, or books, the teacher, community work, and experience. That last, experience, is to be stressed above all. Develop these through conferences, and—Sidney Cox adds—friendship. Draw them out. Find the pupil's self—and let the pupils find it. Again repeating Cox, "There is no other true and worthy composition except self-expression. That is why exercises are damaging and assignments of topics so frequently produce themes that are torture to read."

How does one find the pupil's self and draw out experiences? Here is a concrete method that I have used. It will vary with groups, schools, and ages, but the principle it is based on will do at all times.

First, I won the pupil's confidence. I treated him as a friend and companion. I let him know that while I was a teacher I was first of all a man with the same thoughts, senses, emotions, and physical construction as he. When the pupil knows this, he will come to you with any and all of his problems. If you can't do this, get out of the teaching game. In this relationship I helped to teach them to think, ponder, and look for things not in the little realm of their short life, and yet stressed the importance of that little realm. It is this curiosity and desire to explore that will develop civilization from their standpoint and increase their own intelligence. I found all this joy and play, not a disagreeable task.

During this time, covering approximately one month, there were no assignments for composition. I held conferences. I made discoveries of individual interests of boys and girls. Finally one day, through a seemingly casual meeting, I talked to ten of the pupils. By various means each conversation was brought around to a topic the individual was interested in and then I suggested that since he was interested, and I was, that the class might be. The talk in each case ended with the agreement that he would read a paper on the subject next day. Here are a few subjects I recall—"Caddying for Fat and Thin People" (this shows you the turn of that youngster's mind), "Collecting School Funds," "Our Reading Circle," "Wildflowers I Have Collected," "Things of Interest at Blue Licks," "Buffalo Trace," "What I Did With My Hairpins." This plan was followed until every boy and girl had written something. There were many other subjects, but these titles will show that they were writing of what interested them.

There were some pupils that this method did not appeal to; it excited in them not the slightest desire for self-expression. These I reached in two ways. One was to read some poetic or prose selection that I thought ought to appeal to them and thereby make them relive an experience of their own. Another method I owe to Slosson and Downey's *Plots and Personalities*. I gave one pupil the following notice that appeared on different days in *The London Times*—

(1) Piccadilly—You run? Plenty soon catch up—Beach-Comber.
(2) Cap—I have heard the drum in the distance; you know what it portends. —Beach-Comber.
(3) Alright Cap.—Beach-Comber.
(4) Cap—One of these days I shall get my share, and then.—Beach-Comber.

This caused a good detective and mystery yarn, and this from a column for lovelorn—

"Would you kindly tell me why girls and boys close their eyes when they are being kissed? Thank you ever so much"—brought forth a really delightful student essay on "Kissing—An Unseen Art."

Embarrassing moments are fine materials for topics. This one—

My most embarrassing moment occurred while attending a theatre with my friend.

It was a pathetic scene which was being shown as we came in, and the audience was so attentive that the slightest noise could be heard throughout the theatre.

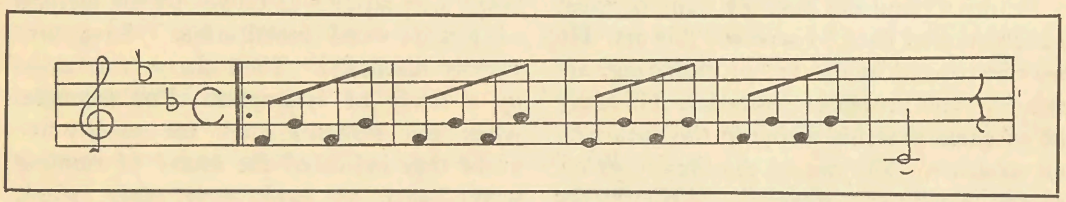
We had just been seated when my friend screamed. As quick as a flash all eyes turned on me as I turned all colors of the rainbow.

While taking off my hat I had absent-mindedly stuck my hat-pin in my friend's leg. Do you wonder she screamed?

This little story brought forth another well written story of an embarrassing moment and after result.

Methods of arousing interest are so numerous that I fail to find reason why any teacher should be at loss how to do so, but I want to give two more examples, for I think these are the most interesting of all. They are two concerning music for which I am also indebted to *Plots and Personalities* of Slosson and Downey. Play one of Schubert's marches. Probably one of your pupils will have "visions of ancient Seville, with ladies and dons in high heels, with jewelled daggers, stepping in stiff, stately wise through the sunlit Spanish streets." My pupil's vision differed slightly, but it was near enough to use the example of the book. A poem was the result.

Another and the last example from the same text is this. Hum or strike the following bars on the piano:



What does it remind you of—a talkative old woman, hoarse, who wonders why and yet wants to keep on talking. Appeal to all the senses—sight, feeling, odor, and it will be wonderful what the result will be.

You say—"Fine. You have stimulated ideas, but have the pupils actually done good written work?" Yes, and here is a method I used in getting that:

During the entire year I gave intensive drills on summarizing and precis writing. My method for word choice and phraseology was very interesting and met with such success that I believe it worth passing to you. Let me say that it is not original with me, but came from Farrington's *Narrative and Descriptive Projects.* The student scratches out of the original theme every word without a picture value, and in the revision, a synonym, verb, or adjective, is substituted. Of course their choice of words was limited. This was changed to some degree by a few exercises such as this (1) Bring to class twenty-five verbs that indicate the sound and motion of running water and use each in a sentence, and (2) the same for a person's gait. The same plan can be used for adjectives. Every effort was made to create cadence and let the arrangement of words create a musical effect which is just as essential in prose as in poetry. This last I can hardly explain; each attempt depends upon the individuals, and yet real progress was made, for the love of rhythm was soon aroused. -All life is rhythm; rhythm is one of the first things a child learns. We often destroy it, but it can be restored. At the same time I increased their interest in words by giving a little of their history. I gave for example the history of "grammar" and "glamour," showing how they were once practically synonomous, and such a story as the humorous one of our slang "jitney." Interest was aroused, and in a few days I had to admit a vast amount of ignorance in not being able to explain the history of the numerous words the children were asking about. This was the hardest work I have ever done, but the reward was well worth it.

There was also an attempt to show the importance of being able to express what one sees and knows. In other words I at-

tempted to show the cause and reason back of writing. This knowledge will broaden the world of the individual, and make possible the accomplishment of things the pupil later undertakes. The cause is the foundation. This was done through examples of literature, newspapers, and student contributions. Why should one learn to write? Grant a teacher, lawyer, or any one who has knowledge, what good is his information if not passed on? I instilled the same idea in the pupils. Not only must the reason for expression be shown but also the value of a clear, concise, and coherent expression. Theory without practice is useless. A knowledge that is not brought into achievement is a dead thing, so from now on all of the assignments were practical and not mere theory. In this work we examined various letters from "A Book of Letters" by Center and Saul and some I had collected from the business men in our town. These were contrasted with some others, friendly and business in nature, that were poorly written and expressed. The value of good expression was easily shown. Throughout the lesson an emphasis was placed on the writing by the commercial students of business letters.

Before a pupil can possibly write he must have gathered data. I stressed this art. He was instructed in the art of gathering, arranging, and presenting material. This may be of great practical value in the future to all students. The use of the library in research work was stressed. Assignments were made in the criticism of literature they had studied and their relation to that then being studied. The relation of history and economics was a phase of assignments. These required research, and reports were written, not oral.

For a time I gave lessons in how one sees. This was not done through a study of the fundamental image. I should like to ask here, what *is* a fundamental image? I endeavored to show how one sees through the various senses and the many physical, mental, and accidental factors that condition seeing. How does one see Broadway or Main Street? Is it just the same when Lindbergh or a circus comes to town as on Sunday? The sense of odor or sound plays just as large a part as pure sight. As an example, one of my pupils wrote a description of Saturday in a department store. The idea was to show the turmoil and confusion, and not the physical aspects. Here the student introduced conversation of the "bargain-counter type," body odors of a massed group, and colors. By means of these she portrayed the character of the business and of the customers. A vastly different picture would have been drawn if the purely physical aspects had been stressed.

Description is the creation of a picture. The value and the artistry of the picture depend upon the materials that go into its make-up. For several days I dealt with the selection and choice of materials based upon the assignments. Here I stressed the difference between scientific description and artistic. The question of structure, length and physical form, was dealt with, and lessons in artistry, coherence, emphasis, unity, and word selection also received attention. The latter was taught by the method of picture-word substitution I have previously discussed. Then also it was aided by a study of synonyms. For example, when the students gave me twenty-five verbs that indicated the sound of running water, such as *gush, pour, drip, plash, trickle, murmur, bubble, swash, gurgle,* and *babble,* they were also taught to use each word in a sentence and study different shades of meaning. Again drill was given in precis writing which we had to a slight extent been using all year.

My next step, on which I spent many days, was the study of introducing action to their written work. A definite example was the comparison and contrast of selections of literature like the "DeCoverly Papers" and a story like "Rappaccini's Daughter" or

one from a magazine like "The Golden Book" which was a favorite with the class. Various news articles, short stories, anecdotes, and essays were studied during this period and a very large amount of written work given to the class.

My last definite lesson was a summarization of the material studied.

The remainder of the term was devoted to creative work on the part of the pupils interested in that phase of writing and practical assignments for those interested in other fields. For example, the pupil whose interest called for it could write poetry, another personal essays, another a more serious literary essay, or others letters, papers on science, sales talks, editorials, book reviews, and criticisms.

One might here inquire what my aim in this work has been. In general, it is, first, to give experience in the collecting and systematic organizing of materials for themes, with such materials drawn from experience in life and literature; second, to develop a clear, logical thinking process and then express those thoughts in a clear and forceful manner.

From the standpoint of specific aims my first and foremost idea was to develop creative expression that was worthy of publication. This was done through the study and writing of dramas, short stories, and poetry primarily based on the rich field of local material. A second specific aim was the development of letter writing and other fields of expression such as advertising that would be valuable in that particular field of work in which the student would likely enter.

May I now devote a little space to the English teacher, his preparation, background, and other qualities that will either place him as a leader in his field or a follower? To begin with, I know that I do not equal the requirements I make for a good teacher, but nevertheless I should, and so should all teachers.

Interest must be aroused in the class and I do not believe that, except in extraordinary instances, such a thing can be done unless the teacher has a broad background of training in his particular field. A general or a specific knowledge of methods and procedure is of little value unless that knowledge has as companion a broad cultural background. Too often our teachers are those who have majored in English, but in a useless, impractical phase. Or if that majoring has been practical and useful, it is quite often relegated to second place by an unnecessary and overdone study of educational theories. The good English teacher may sometimes scrap all the theories, but he can never afford to be without an understanding of his subject-matter. Enthusiasm must radiate from him. He must be able to furnish a background for the answer of every question; he must inspire, through his knowledge, the mind of the pupil with the romance of the English language. He must not only have read but have read wisely and well, and then having absorbed this be able to pass along the beauty of thought and images, and interpret it in the everyday language of the pupil. Such a man is trained through a study of life, and life and literature are in many ways synonomous.

The teacher must always think of language as a means of expression of thought that is not bound in by rules of construction but is instead plastic and everchanging. This thought and feeling must then be transplanted.

An instructor must realize that compulsion is not to be resorted to if creation is desired. Let the pupil practice self-coercion. Self-compulsion is not harmful, for the genuine creator recognizes no master but self.

When such a method as I have suggested is followed, and there is the directing and leading hand of such a teacher as I have portrayed, the pupil will benefit. Probably he will never be a world-acclaimed artist, very likely he will not, but he will benefit. He will gain because his enthusiasm has been awakened. The usual has been dis-

carded by the unusual. He knows now what he is doing and why. No longer does he merely work by rule but by inspiration and as a result his personal satisfaction has increased. When one becomes satisfied, or even approaches that state, one no longer will accept, even in his own work, the poorly and ill-done task.

E. P. BROWNING, JR.

ENGLISH COMPOSITION: A BURDEN OR A JOY?

THE THREE objectives in teaching English composition, I presume, are that the pupils may learn to write with accuracy, with smoothness and grace, and with interest. The first, "with accuracy," is concerned with the mechanics of writing: grammar, punctuation, and the like. This aim should be attained by all. The second, "with smoothness and grace," is concerned with style, with transition from one sentence to another and from one paragraph to the next, with varying sentence structure, and with the plan of the composition as a whole. This aim will probably be reached by only a few. The third, "with interest," is concerned with the spirit and vitality of the writing and with the appeal which it makes to the reader. Every pupil should attain to some degree this aim of writing with interest. If accuracy is largely a matter of drill and care, if smoothness and grace are matters of constant practice, imitation, and skill, may I venture to suggest that writing with interest is largely a matter of motivation for which the teacher is responsible? This paper will attempt to discuss briefly two or three considerations for the motivation of composition in order that interest may develop both for writer and reader. Because different types of writing need different kinds of motivation, let us, for convenience' sake, divide composition into two classes: the first, the short theme in which pupils write about small objects or topics of interest in their environment and, the second, the longer theme which involves a larger preparation through study of books, through visits, and through class recitations.

To motivate the short themes which require observation of one's environment, the teacher needs to impart the spirit of adventure in the search for bits of interest. What fun to catch the expression on a freshman girl's face as she is shut out for the first time from the dining room! How lucky to see Sallie at the Post Office just receiving into her arms a long box marked "Fragile—Roses!" Never-to-be-forgotten that winter day which changed the wire fence around the tennis courts to feathery lace quilts of beauty! Luckily, the eagerness to find beauty is always rewarded. The teacher need be neither doubtful nor uncertain in her urge for the search, for beauty is always present in both people and nature. Aside from its use in composition, the value of acquiring this attitude of interest in looking and in finding lies in an enriched life. As an anonymous writer says in a widely known essay called "The Daily Theme Eye," "By training . . . the eye, we watched for and found in the surroundings of our life, as it passed, a heightened picturesqueness, a constant wonder, and added significance."[1]

Once pupils are finding joy in discovering beauties, a teacher will never let them get away from the idea that finding something interesting to write about is the most important part of composition, without which nothing of value can be done.

In this observation type of writing the teacher must consider the length of the composition he asks the students to write. It seems that the movement for the four or five sentence composition in the grades is resulting in a tendency towards a one page composition in both high school and college. The advantage to the teacher in having one page to correct, instead of three or

[1]Tanner: Essays and Essay Writing, p. 24.

four, is obvious; he has time to require more frequent writing. Moreover, a teacher can estimate a pupil's ability and find his mistakes in one page of writing just as well as in three. The greatest value, however, in the limitation to one page, is that the student may have time for frequent rewritings before he hands his composition to the teacher until he himself is satisfied not only that there are no glaring errors but that it is the best work of which he is capable. A higher standard may be set for the one page composition than for the longer theme.

Finding something interesting to write in a one page composition, however, needs along with it the ability to impart the find to someone else. Sometimes the "someone else" may be the school newspaper or magazine; more often, however, it must be the teacher and the class of composition writers. It is their attitudes and judgments which impel effort or create indifference on the part of the writers. Aside from sending out enthusiastic searchers for subjects about which to write, a teacher's first contribution is to make an assignment to call forth effort on the part of the student. This assignment should be considered a matter of enough importance to come first in the class period and to warrant the pupils 'taking notes; it should be definite and detailed enough to avoid misunderstanding. An important part of the assignment should be the reading of one or two compositions of a nature similar to the one assigned which will set an ideal standard towards which the students may work.

A second contribution a teacher may make to secure greater interest and effort from his students is in the comments written on the compositions. Whatever he says should be encouraging and look towards improvement. He may point out weaknesses but never discourage; he may acknowledge good points and show the way to something better.

Again, the teacher may increase effort and interest by selecting in every set of compositions the best four or five for an "honor" reading. Words of deserved praise from the teacher and from the class definitely pointing out good points go a long way in stimulating effort. Occasionally, the teacher may hand over to a committee, chosen from the class, all the compositions, unmarked, and ask the committee to select the best for the "honor" reading with comments as to the reasons for their selection. After several class discussions of this kind, when the teacher feels the class is growing in critical ability, a written criticism of a classmate's paper covering definite points is a good exercise.

The teacher of English composition will constantly be watching for new ways in which to secure greater interest and effort from his pupils. Some will be interested for one reason and some for another. Each teacher will for himself work out ways best fitted for the class he is teaching. Last summer before a class did any writing at all I used two simple experiments as a basis for motivation. A piece of chalk was given to every student and she was asked to list all the qualities of the chalk. In order to get long lists, the students looked and felt and smelled and even tasted the chalk. A piece of chalk will never be to them a common thing again. It acquired—as what will not?—a certain significance because of close scrutiny. The other experiment was recording all the sounds which came to a listening classroom. As the list grew longer, we were forced to the conclusion that concentration even on silence gets results. With these two experiments in mind, the first assignment for writing was made.

The long composition remains to be briefly discussed. Certainly somewhere in the term's work there should be room for one or two pieces of writing more scholarly and more sustained than the one page composition and long enough to have a developing plan, a beginning, middle, and end, a composition which the students might consider the climax of their writing. One such theme,

correlating with the work of another department, might be a paper on history or geography.

For a stimulating grand finale, however, I should recommend what is being done constantly in so many schools, a piece of socialized writing to be undertaken by the class. Oral speeches, suggesting subjects to write about, made for two minutes by each member of the class, might well take up two periods. When each student has had the chance to propose and defend the subject he has chosen, it is then time for the class to vote its choice. The subject, of course, should be important enough to deserve careful investigation and big enough to divide among the members of the class.

As soon as the class has chosen the subject, study begins. Instead of looking at this preparation work as wasted time from the point of view of English composition, the teacher would do well to recall the advice of Alfred M. Hitchcock in his "Bread Loaf Talks on Teaching Composition" when he says, "Accustom pupils, from the beginning, to regard compositions as, first of all, adventures in winning possession of subject matter—cargo getting. Emphasize getting, getting, getting—getting that one may really have something to give. Expression is important, but winning possession of subject matter comes first."[2] Books, magazines, encyclopedias, newspapers, pictures, and other material bearing on the subject are brought into the classroom; articles are read and summarized; clippings are made and pasted in note-books. If the nature of the topic allows interviews to be made, letters to be written, and visits to be made, so much the better. At the end of a week the class, presumably, has a general grasp of the subject matter to be covered.

A committee from the class may then be elected to submit to the class an outline covering the whole subject, arranged so that a topic or a sub-topic may be chosen by, or assigned to, each person. The individual may then avail himself of the material already gathered on his particular topic and avail himself also of any other source of information. After having drawn up an outline which is accepted by the teacher, he is ready to start writing. By this time it is to be hoped that the student is so full of his subject that he is eager to express himself. As each strives to make his part a good bit of the whole, it is no wonder that he tries his utmost to make a worthy contirbution.

The assembling of the finished parts and the method of putting together all the contributions may well be left to an editing committee. An added stimulus to effort would be to place a mimeographed copy in the hands of each student. Certainly the teacher should have a complete copy as a memorial of the best work of which the class was capable. I find my copy of "The Industries and Places of Interest Around Harrisonburg" done by a summer session class last year not only interesting for the information it contains but valuable as a suggestion and an urge to the next class which will undertake a co-operative piece of writing.

Suggestive lists of theme topics may be found in the following books:

The Teaching of English in the Secondary School. (Appendix.) Charles Swain Thomas. Houghton Mifflin and Co.

Essays and Essay Writing. (Appendix). William M. Tanner. The Atlantic Monthly Press.

MIRIAM B. MABEE

According to reports from the National Education Association, the average salary paid to educators in the United States is only $1,275. Statistics show that the average income earned by all those gainfully employed in the United States is $2,010. The average earnings for laborers in twenty-five representative manufacturing districts in the United States is $1,309.

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[2] *Bread Loaf Talks on Teaching Composition*—By A. M. Hitchcock. N. Y.: Henry Holt and Company.

SATIRE FOR FRESHMEN

MUCH has been said about methods of making theme writing in colleges interesting and of doing away with the drudgery usually attached to such work. By giving students a chance for real creative writing, much can be done to relieve the boredom.

The papers required of many high school students are predominatingly biographical, the material of which the student gets from the encyclopedias, with a small amount of narrative or descriptive writing. Now, although he has not mastered these types, still he is ready to try others. The critical essay, satire, verse writing, familiar essay, editorial, character sketch, interview, and others give ample opportunity for creative writing. No student ever does any one of these with perfection, but he does learn to understand and appreciate the various types. In my own classes I have found that a great many students had never read a critical essay of a book until that type was studied. Then they realized that there was matter for discussion, since all critics did not agree in their estimates of books. They learned that books worth reading were worth discussing, and they learned to show their appreciation or their disapproval in other words than simply "I like it" or "I don't like it."

My best results have been obtained in the study of satire, one of the most difficult of types. Students like to write this type because it gives them a chance to give vent to their dislike of certain customs, conventions, and mannerisms.

The following is the method of procedure in the study of satire. The textbook used in the study of types is *Writing by Types* by Baugh, Kitchen, and Black. (The Century Company, 1924.)

I. The chapter in the text on satire is studied, noting chief characteristics.
   A. Definition of satire
   B. Its chief characteristics
      (a) It must be amusing
      (b) It must be useful
      (c) It must be destructive
      (d) It is not permanent, though the spirit of it is.
   C. Examples of famous satires
      (a) Dryden—*Mac Flecknoe* and *The Hind and the Panther*
      (b) Byron—*The Vision of Judgment* and *English Bards and Scotch Reviewers.*
      (c) Swift—*Gulliver's Travels.*
   D. Steps to be considered in writing satire
      (a) Choose a subject from things you dislike.
      (b) Consider the form that will best suit your subject (The form usually chosen for the satire is the familiar essay, though a few choose verse.)
      (c) Be sure your criticism is based on truth
      (d) Your attack must not be direct—use irony and indirection
      (e) Be sure to maintain satire to the end.

II. One or two examples of satires by authors of note are read, at least in part.
   (a) Part of Byron's *The English Bards and Scotch Reviewers,* probably the passages dealing with Southey, Scott, Coleridge, and Wordsworth
   (b) Parts of Byron's *The Vision of Judgment,* generally considered the greatest satire in the English language.

III. Several themes written by students of previous years are read to the class.

IV. Now the students are ready to write their themes. They have known from the beginning that they will write a satire, so they have been planning this theme for several days.

V. The best of these are read to the class.

VI. One or two of the mediocre ones are read and discussed and suggestions for improvement are made.

VII. A poor theme or two may be read so that the weak students may enter into the discussions—the errors being so obvious. Often the subject will not have been chosen carefully.

VIII. After the especially poor themes have been revised, they may be read to point out improvements.

The method outlined will take from three to four recitation hours for a type. The result obtained is not perfect, but the study arouses interest and stirs up enthusiasm and appreciation of the type as used by famous writers.

The following satires and familiar essays are printed just as they were handed in for class work without revisions except occasional misspelled words. Familiar essays with a tinge of satire are included in this group.

MODERN ART

A Satire

There has never been a more important invention than that of antique furniture. It has untold possibilities as subject of conversation. In fact, it entirely eclipses the weather topic in most social circles. Its chief value, however, is the fact that it forms a most convenient rack upon which to hitch a family feud, which no self-respecting family is ever without.

It is perfectly obvious why this industry has grown with such rapidity, but there is another important possibility which cannot be overlooked. There is the antique hunter himself. He has invented a most graceful manner of carrying on charitable works that cannot be surpassed by a diplomat. At one time it was the noble privilege of certain titled ladies to provide themselves with a huge basket of groceries and to go about through the streets doling them out to the poor. Such a blatant method is unthought of in this advanced age. Now our altruistic ladies combine duty with business and pay their charity calls in a much more tactful manner. They gently convey the idea to those poor unfortunates who are unable to keep the wolf from the door that certain pieces of dilapidated furniture are a nuisance for the family to stumble over. After a great deal more intelligent reasoning, they are able to purchase a few pieces for a small amount, and each party is confident of a huge bargain.

At this point the titled lady of yore returned with a complacent feeling of duty well done and sat down with folded hands. Not so today. Fortified with a tube of glue and a book of legends, the antique hunter produces from his bit of furniture a remarkable creation whos history can be traced directly to George Washington's kitchen.

This art has a romantic fascination which leaves plenty of room for individuality. The quality of the product is based upon the creator's imaginative powers, but his income will never fail unless either glue or shellac gives out.

H. W.

OXFORD BAGS

A Satire

The designer who originated the style of Oxford Bags must never have been blessed previously with an idea of his own, and as a result of the severe mental strain probably died of a cerebral hemorrhage. But certainly that member of the stronger sex who wore the original pair of trousers with thirty-two inch bottoms deserves a front seat in the Hall of Fame. The male fares forth no more in painful consciousness of bowed legs and over-sized pedal extremities, but with each leg encased in a billowing skirt-like creation defies the world to know the hidden curvature of the tibia.

Undoubtedly civilization took a great step forward in the masculine world when the advocation of longer trousers abolished the sight of socks forever. But Oxford Bags not only conceal the socks but the shoes as well, and shoe shines are fast becoming a thing of the past. Textile manufacturers revel in the huge demands for material necessitated by this fashion, while the boot-black groans in anguish at his dwindling trade.

Certainly the fashion that caused Grandmother to remark as she peered across the yard at George, "What strange woman is that?" is not to be despised. Astronomers say the Pleiades shine not so brightly from the ethereal blue. Can it be that overwhelmed with admiration for this fashion they leaned nearer to the earth, and were called away by a jealous Jupiter? Should Diogenes in his tireless search for an honest man have chanced across one of these meticulously clad Oxford Bag addicts, he would certainly have blown out his lantern and returned home contented at last.

F. H.

UNWEPT, UNHONORED, AND UNSUNG

A Satire

Most of us have cut our teeth to the tune of the story of "Stingy Davy" who hid in the hay loft and ate all of the jelly. Later we graduated to the story of the greedy one who could not get his hand out of the small-necked jar because he had all of the nuts in the jar tightly gripped in his hand. When we became more mature, the forcible story of the dog that lost its bone in the water was injected into us. These stories, dinned into our ears from infancy to man's estate, are supposed to expose the height of selfishness, but these stories become feeble and insipid beside the would-be pedant who tries to corral all of the classroom glory. If the instructor assigns six pages, the pedant goes without dinner to read ten. If there is in the library but one book on an assigned reference, this demure maiden sits up all night in order to be the first one to rush into the library when it opens. She then takes the book out, concealed beneath her coat, and in some secluded spot she reads the reference, chuckling at intervals about the frantic classmates who are pacing up and down for want of the book.

This modest flower is first to speak out of turn in class, thus depriving a bolder classmate of the privilege of reciting. She also has a list of technical questions with which she bombards the teacher before a test.

We are told that if we abstain from this, that, or the other, we shall receive a reward. If I am to receive a reward at any time, I should like to have it consist of a glimpse into a rather torrid region just to see if our precious pedant shovels fifteen shovelfuls of coal when his Satanic Majesty tells her to shovel ten.

C. G.

NOUVEAUX RICHES

A Satire

The newly rich, with their refinement and culture, are such an asset to society! It is amusing, as well as amazing, to see the rise of the Bourgeoisie of America; but, when we realize that their flight into Utopia is made on the eagle's wings, we do not wonder. They rush on in their ignorance, spurred by avaricious costumers who clothe them in purple and fine linen. They bedeck themselves with the jeweller's art until they are as tinkling symbols and sounding brass. All the artifices of the modern world are within their reach, and they become à la mode over night. As they believe that "apparel oft proclaims the

man," they arrive in the social world. Their entree made, we stand aghast!

With no back-ground, for they have neither inheritance nor environment, they lean on the crutch of imitation. Ye gods, what powers of selection they should have! Darwin's theory, the survival of the fittest, applies itself at this point, and we find the few on the proverbial tour of the continent. Some hilariously and pompously follow Clark on his tours; others, the more sophisticated, stop a day or two to do Paris and rush through the Louvre studying time tables. Italy is done when they stand bare-headed in the court of St. Mark's Cathedral and are photographed with the pigeons feeding from their hands. Greek lore lies tied up in chatelains and prints of the originals.

They rush back to Paris; a French maid is attached; French phrases are assumed; then they visit England, the land of tradition. So incased are they in their purseproud armour that the darts of ages fail to penetrate. The crude veneer of culture, poise, and *savoir vivre* which they smatterlingly acquire makes one rebel at the cheap imitation of the real and beautiful.

G. K.

CRUSHES

A Satire

What could be sweeter and more touching than a school girl's crush? Paltry friendships dwindle into nothingness, fictitious lovers are put to shame, when a college girl is smitten with this malady. Surely Cleopatra with all her wiles could never have stirred the pangs of jealousy and hatred in the hearts of her court ladies as much as the idols of college stir the innocent passions of demented crushes.

Many are the hearts that have been left broken and bleeding; many are the lives that have been blighted by the heartless cruelty of the college vamp. Just girl lovers, but oh, those tender enthralling glances, those little dove pecks on cupid's carmine bow ,and those thrilling Valentino embraces that have been perfected before milady's mirror (for other purposes).

Sleepless nights and foodless days mark the course of this epidemic. The victim becomes shy and stammers when her idol passes by. She raves and writes poetry, and builds imaginary love nests for two. She becomes in thought a Dempsey, and her rival a Carpentier, whom she eliminates in one round, and then eulogizes in a funeral chant.

Living in a fool's Paradise, she watches the sands in the hour glass of time slowly trickle on to eternity.

A. H.

FORMAL TEAS

A Satire

Could one find a more fascinating diversion than attending a tea? To enter a large room full of ladies whom you do not know and who all seem, talking at once, is my idea of a most interesting pastime.

One is soon presented with refreshments. A plate is balanced in one hand and a cup and saucer in the other, while one endeavors to carry on a highly elevating conversation with several loquacious women to whom your hostess has introduced you. The weather seems to be the chief topic of this conversation although you cannot be sure of this, for the general hubbub is not great enough to prevent every fifth word from being heard. The happy guest stands in that position until she is in a state of numbness, her arms and head aching in every fiber from the unaccustomed entertainment. However, with a few gymnastic exercises she manages to swallow an olive and gulp a sip of tea. Then some kind and benevolent benefactress relieves the torture by taking the plate and cup. One tells the hostess what a charming afternoon has been spent, bids her adieu, and escapes into the open air as quickly as possible.

M. W.

THE IDEAL STUDY HOUR

A Satire

Mournful tones of muffled records
Falling gently on the ear,
Tapping toes and stifled laughter,
Bits of gossip born of fear;
Scribbling pens and interruptions
Caused by shrieks of man-mad maids
Who attempt to drown each other
Arguing over frat pin raids—
What an atmosphere to live in!
How can words its bliss express?
What a help to weighty problems,
And to weary minds' distress.
How I love to study lessons,
And to strive to concentrate!
Jove protect me! or, bewildered,
I shall share Queen Dido's fate.

A. T.

TEMPERAMENTAL BRIDGET

A Familiar Essay

I have a car. At least I think it is a car. No one ever said it wasn't. It has the required number of wheels and radiator. That's why I think it is a car. It has a disposition. That's why I think it isn't. It also has a name, which makes a difference.

I was always brought up to believe that a name was something you must live up to. If you were christened Jane, your feet were automatically placed upon the righteous road, and it was your duty to keep on walking. If it happened to be anything as frivolous as Kate, you were just as firmly set upon the downward path, and sooner or later you would reach the inevitable bad end, although everyone hoped for the best.

In light of such training, it seemed like courting Providence to give my car any but the most practical name. I finally decided upon Bridget, which means strength. Bridget seized upon her name with joy and began instantly to live up to it. She abounds in strength—strength to stop and more strength to stay stopped. In fact, it is her main characteristic. Besides strength, she has a disposition. It isn't even a good disposition. She possesses all those traits which are collectively known as temperament ,and she exercises them on all occasions. If the weather is bad, she runs like a top. If it is good, she barely manages a hill. An eight o'clock class is a challenge to do her worst, and she frequently does it. She con-

siders it a personal insult if I arrive anywhere on time.

I was once told that to drive a car was an education. It is. Mentally Bridget is three jumps ahead of me. Frequently she stops altogether and waits for me to catch up. This is humiliating to the human intelligence, but it is Bridget's way of showing me that she has a superior mind.

No, Bridget isn't practical, but neither is she frivolous. She has a thousand whims and fancies tucked under her rusty hood, but she keeps me mentally alert trying to decide what she is going to do next and whether she has at last found a reason for doing it.

H. W.

CARBOLIC ACID

A Familiar Essay

Isn't it the most grand and glorious feeling to drive a car? When I realize that I have a piece of mechanism under my control that could bring destruction, if I would but let it, cold shivers positively run up and down my spine.

I had never driven a car until the family made me a present of a worn out rattle trap when the sedan was purchased. I drive the excuse of a car. At least, I say that I drive it, but I've never taken it out yet and brought it back in the same condition.

By a unanimous vote my friends named the rattle trap Carbolic Acid, because it was sure death to venture in it with me at the helm.

The family never ventured with me during my first mad attempts at driving. I have a sneaking suspicion that they doubted my ability as a driver. Just because they refused to risk their necks did not worry me. There were plenty of my own companions who were always ready for a drive. We always started out optimistically and ended with a flat tire. I say a flat tire; we were lucky to finish our nerve-racking ride with less than two of the nuisances.

All cars have flat tires during their career, but Carbolic Acid was blessed, or cursed, with them. I honestly believe I can fix a flat tire with my eyes shut. They have become second nature to me. Finally, when the patches on my Kelly-Springfields completely obliterated the original rubber, I knew that I must have new tires. To gain this end, I invited the family for a ride one Sunday afternoon. I got the tires.

Carbolic Acid has caused me a great deal of trouble. I've suffered with a broken arm, due to her stubbornness, a sprained back, and numerous aches and bruises. But, for all her faults, I love her just the same.

I repeat, isn't it a grand and glorious feeling to drive a car? I'll say so. When I start out on Sunday in my chariot of tin, I feel just as important and equally as happy as the fellow in the Pierce Arrow who always frowns as I whiz by. What do I care? Not a thing. I'm happy.

M. P.

BUGBEARS OF A STUDENT WAITRESS'S LIFE

A Familiar Essay

Silver to polish, table cloths to turn or change, soup and cocoa to serve. All my life Thursday will be associated with soup and cocoa, Friday with silver to polish, and Saturday with table covers to change or turn. My weeks are merely two Thursdays, two Fridays, and two Saturdays. Sunday is merely an extremely pleasant dream. Soup alone is enough to contend with, but soup and cocoa are heart breaking. All day I dread the meals, and even at night I cannot escape. My dreams are filled with visions of truck loads of silver to polish, thousands of table cloths to put upon countless tables, and tanks and caldrons of soup and cocoa. When I possess a home of my own, I shall never have either soup or cocoa. Of course I cannot say I will never change table covers, or polish silver, for that would be absurd, but I shall take a separate day to do each in and, when the task is finished, I shall celebrate by doing the most outrageous act I can think of at the time.

Some times I wonder if there are any cold days in Heaven on which they could serve these two monstrosities. I wonder if they have tables to eat from, and if the angels use silver. If I'm good enough to go there when I die, I shall stop at the gate, and ask the angel Gabriel what their bill of fare consists of on Thursdays. If he says, "Frankfurters and potato salad," I shall go on my way rejoicing, but, oh horrors, if he answers, "soup and cocoa," I shall immediately turn around and march back to the earth, or the lower regions.

H. D.

MACHINES, HUMAN AND OTHERWISE

A Familiar Essay

I feel like a penny gum machine. You know how they work. You put your coin in the slot marked peppermint, push a lever, and out comes the gum flavored with peppermint. Or if you prefer wintergreen you have but to drop the cent in another groove to have wintergreen at your finger tips.

I am a human Writing by Types machine. The gum machine and I have many things in common. At times we both cease to function, despite all efforts on the part of the outsider. Our mechanism is similar in that my worthy instructor gives me a subject instead of a penny; my roommate, or Father Time, gives the needed push; and, if the push is sufficiently hard, or if I am headed straight on the right track, and if there are no switches or sidings, I will, like the faithful gum machine, give the flavor requested. Of course, we both have the same weakness. We both go astray. Sometimes when chocolate is desired, clove may come but, as I do not even get a penny for my thoughts, give me the benefit of the doubt and believe that I, like the machine, meant well. Try me again. "All things come to those who wait."

E. A.

MARIE LOUISE BOJE

More than 900 teachers of physical education are employed full or part time in Missouri. The American Legion, Rotary clubs, and other organizations are co-operating in promoting physical education and in providing larger areas for indoor and outdoor activities.

AN ANNOTATED LIST OF PLAYS FOR AMATEURS

Long Plays

The Adventure of Lady Ursula — Anthony Hope
Romantic comedy. Period 18th century. Effective and picturesque. 4 acts. 3 interiors. 12 men, 3 women.
French $.60. Royalty $25.

The Art of Being Bored — Edward Pailleron
French comedy, translated by Barrett H. Clark. Rather difficult but worthwhile. 3 acts. 2 interiors. 11 men, 9 women.
French $.35. No royalty.

The Charm School — Alice Duer Miller and Robert Milton
Lively comedy. Not difficult. 3 acts. 2 interiors. 6 men, 10 women, any number of school girls.
French $.60. Royalty $25.

The Importance of Being Earnest — Oscar Wilde
Farce comedy, English. Brilliant society satire with clever dialogue. 3 acts. 2 interiors, 1 exterior. 5 men, 4 women.
French $.60. Royalty $50.

Green Stockings — A. E. W. Mason
English comedy. Moderately easy. Charming story of the elder sister, who has mothered the younger ones and missed the fun of youth. Staging not difficult. 4 acts. 2 interiors. 4 men, 5 women.
French $.60. Royalty $25.

The First Lady of the Land — Charles Nirdlinger
A colonial drama of American history, involving the marriage of Dolly Todd after her courtship by Aaron Burr and James Madison. Not difficult. 4 acts. 3 interiors. 11 men, 8 women.
Baker $.60. Royalty $25.

The Merchant Gentleman — Moliere
Excellent comedy, translated by Margaret Baker, satirizing the newly rich. Costumes of the time of Moliere. 4 acts. 9 men, 5 women.
French $.50. No royalty.

Monsieur Beaucaire — Booth Tarkington
Dramatization made from Tarkington's novel by Ethel Freeman. A picturesque comedy, centering around the romance of Prince Louis—Philippe de Valois, who comes to Bath disguised as a barber, gambler, and who captivates the first lady of Bath. Costumes of the period. Moderately easy. 3 acts. 3 interiors, 1 exterior. 14 men, 7 women.
Baker $.60. Royalty $10.

A Scrap of Paper — Victorien Sardou
Romantic comedy, translated by J. P. Simpson. Not very difficult. 3 acts. 3 interiors. 6 men, 6 women.
Baker $.25. No royalty.

Mice and Men — Madeleine Lucette Ryley
Romantic comedy. 18th century costumes. Attractive and moderately easy. 4 acts. 3 interiors, 1 exterior. 7 men, 5 women.
French $.60. Royalty $25.

Miss Molly — Elizabeth Gale
Good comedy. Easy to stage. Interesting dialogue. 2 acts. 1 interior. 3 men, 5 women.
French $.30. No royalty.

Plays for All-Girl Cast

Mennemen Inn — Elsie West Quaife
Comedy, every part of which offers an opportunity for good character work and in which there is a chance to introduce songs and dances. 3 acts. 1 exterior. 17 girls.
French $.30. No royalty.

Breezy Point — B. M. Locke
This is a popular selection for girls' clubs. Easy to stage. 3 acts. 2 interiors, 1 exterior. 13 women.
Baker $.35. No royalty.

Miss Fearless and Company — B. M. Locke
Easy to stage. Plays a full evening. 3 acts. 2 interiors, 1 exterior. 10 women.
Baker $.35. No royalty.

Maids and Matrons — Grace R. Faxon
Rather picturesque. Costumes of the colonial period. 3 acts. 2 interiors, 1 exterior. 10 women.
Baker $.35. No royalty.

The Chaperon — R. E. Baker
Story is laid in a boarding school. There are pupils of contrasting types. Easy to stage. 3 acts. 2 interiors, 1 exterior. 15 women.
Baker $.35. No royalty.

The Mission of Letty — E. Watson
Scene an easy interior. 2 acts. 8 women.
Baker $.25. No royalty.

One-Act Plays

Washington's First Defeat — C. F. Nirdlinger
An interesting play. Pictures Washington as a lad of sixteen in his wooing of Lucy Grimes. 1 interior. 1 man, 2 women.
French $.30. No royalty.

The Maker of Dreams — Oliphant Down
A fantasy. The charm of this little play is distinctive. 1 interior. 2 men, 1 woman.
Baker $.50. Royalty $8.

The Wonder Hat — Ben Hecht and Kenneth S. Goodman
A harlequinade. 1 exterior. 3 men, 2 women.
Baker $.50. Royalty $10.

Sherwood — Alfred Noyes
A poetic version of the Robin Hood story. Costumes of the time of Robin Hood. 5 acts. Forest scenes and castle interior. 16 men, 6 women, fairies and merrymen.
Stokes $1.75. Royalty $25.

The Twig of Thorn — Marie J. Marion
An appealing little Irish fairy play. Peasant costume except for the fairy. 2 acts. 1 simple interior. 6 men, 7 women.
Baker $.75. No royalty.

The Intimate Strangers — Booth Tarkington
Comedy—American. The heroine is a most delightful person, and the younger people with their own love story add interest to the action. Not difficult. 3 acts. 2 interiors. 5 men, 5 women.
French $.75. Royalty $25.

The Rose of Plymouth Town — Beulah Marie Dix Evelyn Sutherland
A love story in the early days of the Plymouth colony. Costumes Puritan. 4 acts. 1 interior, 1 exterior. 4 men, 4 women.
French $.75. Royalty $10.

The Piper — Josephine Preston Peabody
Costume drama in verse, based upon the story of the Pied Piper of Hamelin. Beautiful and effective. Rather difficult, requiring excellent acting for the Piper. 4 acts. A street in Hamelin and a scene in a cave. 13 men, 6 women, 5 children.
French $.60. Royalty $25.

Pomander Walk — Louis N. Parker
Costume comedy; romantic English, early 19th century. A street of quaint dwellings, from which are various romances. 3 acts. 1 exterior. 10 men, 8 women.
Baker $.75. Royalty $25.

Seventeen — Booth Tarkington
Light comedy. Costumes modern. Good humor and characterization. 4 acts. 1 exterior, 2 interiors. 8 men and boys, 6 women and girls.
French $.75. Royalty $25.

The Bluffers; or Dust in the Eyes — Labiche
Comedy, translated by R. M. George, particularly suited to amateurs because it is short, bright, and easily staged. 2 acts. 8 men, 6 women.
French $.30. No royalty.

Little Women — Louisa M. Alcott
Dramatized by Marion De Forrest. Can be produced very easily and successfully by amateurs if care is taken to keep it in the spirit of the book. 4 acts. I interior, 1 exterior. 5 men, 7 women.
French $.75. Royalty $25.

Just Suppose — A. E. Thomas
A whimsical comedy. 3 acts. 1 interior, 1 exterior. 6 men, 2 women.
French $.75. Royalty $25.

The Rehearsal — Christopher Morley
A farce. An easy play to produce as it only requires a bare stage, several plain chairs, and a small table. 6 girls.
Baker $.50. Royalty $10 if admission is charged; $5 if no admission.

Fourteen — Alice Gerstenberg
An amusing, satirical comedy. I interior. 2 women, 1 man.
French $.75. Royalty $10 if admission is charged; $5 if no admission.

The Florist Shop — Winifred Hawkridge
The story is a charming one, revolving about the beautifully drawn character of Maud, who successfully combines sentiment and business. 1 interior. 3 men, 2 women.
Baker $.50. Royalty $10.

The Neighbors — Zona Gale
This play is an interesting picture of village life. 1 interior. 2 men, 6 women.
Baker $.50. Royalty $10.

Suppressed Desires — Susan Glaspell
A farce on the theory that one's suppressed desires are expressed in dreams. I interior. 1 man, 2 women.
Baker $.50. Royalty $10.

Six Who Pass While the Lentils Boil — Stuart Walker
A whimsical play with an appealing simplicity. 1 interior. 8 men, 2 women.
Baker $.50. Royalty $10.

Knave of Hearts — Louise Saunders
A fanciful costume comedy for children and grown-ups. 1 interior. 15 characters.
French $.50. Royalty $10 if admission is charged; $5 if no admission.

Nevertheless — Stuart Walker
An interlude. A bov and a girl and a burglar discover what's nevertheless.
Baker $.50. Royalty $10.

Christmas Plays

The Christmas Spirit — Franz and Lillian Rickaby
A fantasy. 2 acts. 32 characters, including 14 or 16 children.
Baker $.25. Royalty $5.

The Toy Shop — Percival Wilde
The story of Bobby and Betsy in the toy shop at Christmas. 1 act. 1 interior. 3 men, 1 woman, 9 or more children.
Baker $.50. Royalty $10.

Jolly Plays for Holidays — Carolyn Wells
A collection of Christmas plays for children.
Baker $.75.

Ten Good Christmas Pantomimes — Ethel Udridge
Baker $.40.

Why the Chimes Rang — Raymond M. Alden
Dramatization by Elizabeth A. McFadden. 1 act. 1 interior. 1 man, 1 woman, 2 boys, lords and ladies.
Baker $.35. Royalty $10 if admission is charged; $5 if no admission.

The Christmas Child Comes In — Zona Gale
This is an authorized dramatization of Zona Gale's story entitled "Christmas" by Katherine Kester. 2 acts. 1 interior. A large cast of both men and women.
Baker $.35. Royalty $5.

A Christmas Carol — Charles Dickens
Dramatization of the Dickens story by George M. Baker. Very effective. 1 act. 1 interior. 6 men, 3 women.
Baker $.25. No royalty.

Some Useful Books for Amateurs

Plays for Children — Constance D'Arcy Mackay
All short and easy of production.
Drama Book Shop $2.

How to Produce Amateur Plays — Barrett H. Clark
Drama Book Shop $2.

Plays for Classroom Interpretation — Edwin Van B. Knickerbocker
Drama Book Shop $1.20.

Costuming a Play — Grimball and Wells
Drama Book Shop $3.

The Book of Play Productions for Little Theatres, Schools, and Colleges. Milton Smith.
Drama Book Shop, $3.

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(1) Samuel French, 25 West 45th Street, New York, N. Y. (2) Walter H. Baker, 41 Winter Street, Boston, Mass. (3) The Drama Book Shop, 29 West 47th Street, New York, N. Y.

RUTH S. HUDSON

THOREAU AND NATURE

AT THE beginning of the nineteenth century the religious revival as well as the romantic movement in literature in England as represented by Wordsworth and Coleridge, the new philosophy as set forth in Germany by Kant, and the social unrest in France all came at length to bear upon American culture. As a result of these influences, no doubt, or as a part of them, there was a movement among the writers of New England known as Transcendentalism. As was the romantic movement in England, so was the transcendental movement in America a breaking away from conventional ideas, seeking individual freedom of thought, an indulgence of man's spiritual instincts, and a "return to Nature," or as has been expressed, "a struggle for fresh-air." Emerson seems to have been the first to have expressed this transcendental philosophy when he published his essay on "Nature." In it he brings out his independence of tradition and declares that in communion with nature is the only true solitude. Whatever influence this essay may have had upon other minds of the time, the most outstanding is the fact that it struck a note of corresponding tone in Henry David Thoreau, at that time a student of Harvard University.

Perhaps no writer who was so little appreciated and so misunderstood in his own time and by his own friends now holds such a place of esteem and admiration. Critics, and especially Lowell and Stevenson, have misrepresented him in their unjust criticisms. Instead of knowing Thoreau in his many aspects they have stressed the fact that he spent his life, as they say, renouncing his fellow-men and giving up interest in human affairs. Others have said that he only practiced what Emerson preached or that he is merely the echo of Emerson's philosophy. In this respect we are inclined to think of Echo as Thoreau did when he said, "Echo is not a feeble imitation but rather the original, as if some rural Orpheus played over the strain again to show how it should sound." If we know Thoreau the man, we can readily see that he was too independent, too much a transcendentalist to be governed by the ideas and authority or dictates of another. It is granted that he was influenced by Emerson to some extent in his views, but, to begin with, the love of Nature and the transcendental ideas were intuitive with Thoreau.

The story is told that as a little boy, when asked why he was awake so late in the night, he said, "I've been looking through the stars to see if I couldn't see God behind them." That expresses his very attitude toward Nature. Later, when he began to live with Nature, he expressed the same thought when he said, "My profession is to be always on the alert, to find God in nature, to know His lurking places, to attend all the oratorios and operas in Nature." Long before he had made this his profession, however, he loved the out-of-doors. We are told that while going to school he studied out of school-hours in the school of nature. After his graduation at Harvard he and his brother had a small school in which he introduced the study of nature by observation by taking the students on daily walks through the woods and fields around Concord. Then Thoreau went to live in the home of Emerson as general "handy-man," and from that association he came into contact with other persons who were full of courage, hope, and thoughts concerning a nobler relation with God. This stimulated the already awakened spirit within him. But Thoreau was Thoreau from beginning to the end as is shown by his thoughtfulness as a child, his independence as a young man when he refused to devote his life to making pencils, and his strong individuality in later life. His individuality or individualism indeed made him eccentric and often he emphasized the appearance of eccentricity merely "to mystify the gossiping

people of Concord." It was his love of Nature and his intimate relations with Nature that made them wonder most. On one occasion a very practical-minded person or at least a very critical one said, "Henry talks about Nature as if she had been born and brought up in Concord."

Thoreau tells us in his Journal that from youth he "led a life aloof from the society of men." He was happier when away from civilization and was much friendlier with the robin or the woodchuck. He read much and was thus "associated with men on other grounds." Homer was to him the greatest poet and his study of the classics no doubt helped to make him what he was, not only affecting his style of writing but also his relation to Nature. Other writers that influenced him were Goethe, Wordsworth, and Carlyle. We can not help but remember, though, that the initial impulse was already in Thoreau and all outside influences were merely reinforcement. He was a typical, natural transcendentalist, affected by the aspirations of the movement and "exemplifying more fully than anyone else its search for Truth in external nature."

At an early age Thoreau accustomed himself to observe all phenomena of the earth and sky in his walks around Concord. When only eighteen years of age he began keeping his Journal, recording observations and remarks. He was a great collector of flowers, rocks, bugs, or anything to which his interest was directed on his journeys. He soon conceived the idea of making a chart or calendar of the seasons in their order, noting the appearance of flowers and birds, and he accepted nothing except from actual experience. Emerson said of him that as a student of Nature "there was wonderful fitness of body and mind." This seemed to Thoreau his life work—to investigate Nature under the light of idealism and to report what he saw. He seemed to have more than the usual five senses, as Emerson also remarked, and all of the five highly developed. He not only saw the flowers and birds in their various colors, and color meant much to him; he not only heard the thrush's song and the telephone wires vibrating in the wind, which he calls his Æolian harp; but he tasted the many kinds and qualities of wines that are bottled up in skins of countless berries "that men may picnic with Nature"; he detected by smell the sassafras, new leaves, and hickory buds, and said that there were odors enough in Nature to remind one of everything if a person had lost every sense but smell; he felt the winter wind and the summer breezes. It would be interesting to note the sounds he heard and recorded. He said, "Nature always possesses a certain sonorousness, as in the hum of insects, the booming of ice, the crowing of cocks in the morning, and the barking of dogs at night." In contrast to the noises of civilization he said, "Nature makes no noise. The howling storm, the rustling leaf, the pattering rain are no disturbance; there is an essential harmony in them." We feel his exultant joy when he says, "My heart leaps out of my mouth at the sound of the wind in the woods." Again we might study colors as treated by Thoreau, who saw seasons and landscapes through colors. He "loves the few homely colors of Nature in winter—her strong, wholesome browns, her sober and primeval grays, her celestial blue, her vivacious green, her pure, cold, snowy white." He saw beautiful rainbow tints even in the shell of the clam "buried in mud at the bottom of the river." The five senses to him were not mere organs but "the gateways of the soul."

For two years Thoreau lived on the banks of Walden Pond in a cabin of his own making not entirely because he wanted to renounce his fellowmen and rid himself of public affairs, for he did not live a hermit's life, although he tells us he preferred the inhabitants of the wood, but that he might better study Nature by living in her midst. The one outstanding quality that made him different from other writers of

Nature was his ardent yearning for all wildness. The wild to him was living Nature. This wildness for which he longed was, as he expressed it, "a nature which I cannot put my foot through, woods where the wood-thrush forever sings, where the hours are early morning ones and the day is forever improved, where I might have a fertile unknown for a soil about me." And again he says, "I yearn for one of those old, meandering, dry, uninhabited roads, which lead away from towns, which conduct us to the outside of the earth—where your head is more in heaven than your feet are on the earth." Primitive nature, he thought, brought him nearer to God. Storms and swamps had a strong appeal for him. He liked to feel the storm and considered it a luxury to stand in a swamp, "scenting the sweet-fern and bilbery blows." Once upon the sight of a woodchuck he "felt a thrill of savage delight and was tempted to devour him raw for the wildness he represented." Thoreau admired the Indian on account of his primitive nature and ability to understand nature. "The charm of the Indian to me," he said, "is that he stands free and unconstrained in Nature, is her inhabitant and not her guest, and wears her easily and gracefully." One could almost say the same thing of Thoreau, for he was certainly at home in the woods and fields of Concord, free to come and go as he pleased.

Next to the study of nature, literature was his profession. The Walden experience produced the book by which he is best known, a book which deals with the plain facts of Nature, told so charmingly that it is almost like reading a picture-book. It is full of word pictures and "poetry of the open world." It was his intimacy with Nature that makes the charm. Because he was on the most intimate terms, we find her in most characteristic poses; because he was conversant with her, we find her speaking truths to him. His real neighbors, his real friends, were the things of Nature—the woods, the river. the pond. Of the comparison of his companionship of men with that of Nature he says that his thoughts were none the better for the company of men, as they almost always were for the company of the pine tree and the meadow. With them there was "no frivolity, no vulgarity, no changeableness, no prejudice, no misunderstanding, no meaningless disputes, no disappointments." It seemed that Nature in return for the love he had for her revealed secrets to him that others were deprived of. He was so completely a part of Nature that the inhabitants of the wood and meadow did not fear him or distrust him, but were his neighbors. From this book *Walden* we learn to know not only the pond, the road, and the woods, but we learn to know Thoreau himself. It reveals his character as well as the characteristics of Nature.

Although *Walden* is considered a natural history classic and although Thoreau wrote essays, "A Winter Walk," "Wild Apples," "Walking," and others that are classed as natural history essays, he was not a naturalist in a scientific way. He was averse to all science. He was not accurate as is a scientist, a fact for which he has been criticized, but accuracy was not his desire. He did not care for analysis of any fact of nature. It was merely what Nature suggested to him or was the symbol of that he cared for. Facts were nothing to him as mere facts. He sought rather to know the habitat of plants and animals, their habits, and the motives behind those habits. He knew when each flower bloomed, when certain birds made their appearance. He knew bird songs and on one occasion compared the note of a grosbeak to a "tanager which had gotten rid of its hoarseness." His interest in flowers and birds was connected with Nature, the meaning of which he did not try to explain. When asked for a memoir of his observations for the Natural History Society, he said, "Why should I? To detach the description from its connection in my mind would make it no longer

true or valuable to me." It was not the fact that was important to him but the impression on his mind. If he did make mistakes in his records, and the specialized naturalist of today would find many no doubt, he got real joy out of doing what he did and has given other people the inspiration to use their eyes as he did. He did not know the names of as many flowers and birds as one would expect after his many years of observation, and through his Journal we find such statements as, "I should like to know the birds better. I hear their various notes ringing through the woods. What musicians compose our woodland choir?" And still when he does not know their names he tells us that his good genius had withheld their names from him that he might better learn their character. He appears always as a naturalist who is learning rather than one who has mastered the facts of nature.

In all of Thoreau's accounts of Nature we find personification such as we find in the stories of Greek mythology. He loved Nature as a child to whom the moon, sun, flowers, and birds were people. He treated them as people, reverencing their secrets. His description of the battle of the three ants on his wood-pile is no less important than that of Achilles avenging the death of Patroclus. Flowers, personified to him, planted themselves along the woodland road, they too seeking "freedom to worship God" in their way. In early June, when woods are putting forth leaves, he compares summer to a camper who "is pitching his tent."

This seeing beyond the external aspects of Nature makes us realize that Thoreau saw not only with the outward eye and ear, but with an inward eye and ear of a poet and felt, with the soul of a poet, a kinship with the inhabitants of the wild. His depth of perception is his most outstanding characteristic, and for that he can be considered more as a poet than as a naturalist. As it has been said, his study of Nature was not for the advancement of science; his desire was to find the symbolic meaning hidden in every form of Nature. To him every flower had some thought. He said that the poet is he who can write pure mythology today and that "one poetizes when he takes a fact out of Nature into spirit." "Nature and poet publish each other's truths." Although Thoreau's poetry is not good as poetry, he had the spirit of poetry within him and this spirit is manifested at the very best in his prose.

In his book, *A Week on Concord and Merrimack Rivers,* and, indeed, all through his Journals, disorderly as they are, there is a gallery of beautiful word-pictures of Nature in her many aspects. He shows man's dependence on Nature by the fact that even their boat in which the trip was made was fashioned from the pattern given by the bird and fish—the bird as to sails and prow, and the fish as to breadth of beam, setting of oars, and form and position of rudder. As they set off on their sail for a week, he says, "The flags and bulrushes courtesied a God-speed," and "Nature seemed to have adorned herself for our departure with a profusion of fringes and curls, mingled with the bright tint of flowers." On Sunday of that week he says, "The landscape was clothed in a mild and quiet light, in which the woods and fences checkered and partitioned it with new regularity, and rough and uneven fields stretched away with lawn-like smoothness to the horizon, and the clouds, finely distinct and picturesque, seemed a fit drapery to hang over fairyland." His figures are well-chosen and impressive. Who, after reading him, will not always remember the bluebird as carrying the sky on its back or soaring hawks as "kites without strings." He creates pictures in the reader's mind by such expressions as these: "The song sparrow is heard in fields and pastures, setting the midsummer day to music," or when he speaks of dragon-flies, "How lavishly they are painted! How cheap was the paint! How free was the fancy of their Creator!"

But not only to study birds, beasts, and flowers, did Thoreau spend his life in wandering over his familiar country-side, not only to look upon the landscape as a poet, but it was his hope of finding God in Nature that led him on and on. Foerster says, "His life was not a getting-on, or a service, or a duty, but a quest of the Holy Grail, undertaken in all purity of mind and body and soul, and in the fulness of faith and devotion." Thoreau thought that he could best carry on this quest if he reduced living to bare necessities and alienated himself from men. That led to the Walden experiment. He has said that he yearned for the wildness of Nature, and yet at another time he said that he liked best of all "the still but varied landscape" of Concord. The wildness after all served only as a background, for he says, "What is Nature unless there is human life passing within it? Many joys and many sorrows are the lights and shadows in which she shines most beautiful." We are inclined to think upon him as one intent upon the external nature and the quest of her hidden meanings; but his writings show that he was as much absorbed with the inner spiritual nature of man. He says, "It is vain to dream of a wildness distant from ourselves," and again, "Man is all in all; Nature is nothing but as she draws him out and reflects him." What he finds in Nature then is his own relation to it. The earth is but the "lining of (his) inmost soul exposed." We learn this religion of his from such expressions as these: "The seasons and all their changes are in me," and "Each humblest plant or weed stands there to express some thought or mood of ours." He believed in the perfect correspondence of Nature to man. To him this correspondence meant that in order for one to see the beauties in Nature or her real meaning, he must make his life "more moral, more pure, and innocent."

It is his attitude toward man's relation to Nature that is most difficult for us to understand, and still it was of great concern to Thoreau. We prefer to think of him as a lover of Nature, in whose works it seems, as Lowell says, "as if all outdoors had kept a diary and become its own Montaigne." In his treatment of Nature there is a deep feeling of appreciation, sentiment, the truest sincerity, and a poet's spirit, so that he well deserves the name of Poet-Naturalist.

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MARGARET V. HOFFMAN

USEFUL BULLETIN FOR ENGLISH TEACHERS

The January issue of *The English Leaflet,* published by the New England Association of Teachers of English, contains an article rich in suggestions to teachers who must supervise school newspapers. "Advantages to the Student and the School of a High-School Page" is the title under which Millie A. Severance, tells of training pupils to prepare material for a school page in a local newspaper.

THE OMISSION OF IMPORTANT INCIDENTS FROM SHAKESPEARE'S HISTORICAL PLAYS

BARRING prejudiced and unsound literary criticism of the eighteenth century, paeans of praise subsequent to Ben Jonson's are usually in harmony with his in proclaiming Shakespeare the "Soul of the Age" in which he lived and wrote. But, even so, the "Sweet Swan of Avon" must not be thought of as an isolated literary genius. His poetic achievements were part and parcel of the times. Particularly is this true of the English historical plays.

Shakespeare belonged to a very young race. Possessing in superabundant measure the passion and enthusiasm of that newly-born people, he patiently and faithfully applied his genius to the interpretation of their boundless ambition and energy, now released by the powerful forces of the Renaissance and Reformation.

The age of Shakespeare was predominantly one of action, an age intensely dramatic in its life. Long before the poet's birth restless, adventurous English had succeeded immeasurably in great and important enterprises. In these achievements the poet's contemporaries exulted with unrestrained pride. Thus actuated by a flaming passion and imagination, the demand of Elizabethan England to experience once more the glorious deeds of her past was but a natural consequence springing from her deepest nature. The poet historian was not slow in sensing the possibilities of this subject for his art, or tardy in seizing his opportunity. Just now the sense of nationality was deeper than it had ever been before, deeper, perhaps, than it would ever be again. With keen, critical eye for genuine human values he turned the pages of old plays, Latin histories, and English chronicles until, moved by an overmastering impulse of a heroic past, he revitalized for his own age the good and the bad deeds of their ancestors.

But to supply a popular demand could not have been his only, nor his chief, motive for writing history. He planned, it seems, to write an epic of the English people. That the first plays to be written were not so intended is clear; but that he did thus enlarge and perfect his plan as the writing progressed is equally clear. Again, this profound student of human nature wished to delineate character. Throughout the series Shakespeare was concerned with "what man *is*," and as a result has painted six full-length portraits of English kings.[1] Yet another purpose was most certainly to practice and to perfect the Art he had learned to love.

It is safe to surmise, then, that whatever fact of history the poet found ready to his hand but unsuitable to his purposes, he intentionally disregarded.

If we ask why Shakespeare omitted from his plays many of the episodes of this eventful period of English history, the answer is easy; but if we try to assure ourselves as to why he neglected *some* of those episodes that have always seemed unique and important to us, no answer can be given with

[1] "These six fall into two groups of three each —one group consisting of studies of kingly weakness, the other group of studies of kingly strength. In the one group stand King John, King Richard II, and King Henry VI, in the other King Henry IV, King Henry V, and King Richard III. John is the royal criminal, weak in his criminality; Henry VI is the royal saint, weak in his saintliness. The feebleness of Richard II cannot be characterized in a word; he is a graceful, sentimental monarch. Richard III, in the other group, is a royal criminal, strong in his crime. Henry IV, the usurping Bolingbroke, is strong by a fine craft in dealing with events, by resolution and policy, by equal caution and daring. The strength of Henry V is that of plain heroic magnitude, thoroughly sound and substantial, founded upon the eternal verities. Here, then, we may recognize the one dominant subject of the histories—viz., how a man may fail, and how a man may succeed, in attaining a practical mastery of the world." —EDWARD DOWDEN, *Shakespeare: His Mind and Art,* pp. 149-150.

certainty. Why, for example, should he have had no concern whatever in so great a fact of history as the Runnymede incident in 1215, and for it have substituted another that has been almost forgot? Why should he have been indifferent to Henry the Third and the three Edwards, for they, too, had ruled England in their turn? Or why should we have to follow the fortunes of the bloodthirsty Warwick in the reign of Henry the Sixth and be shown nothing of Humphrey, Duke of Gloucester, England's great patron of learning?

But that the great dramatist had good and sufficient reasons for these slights and omissions no one can doubt. How we should like to know what they were! But even though the effort to discover them should prove entirely futile, the venture will be interesting, at least.

Few episodes of history are so far-reaching in importance and so rich in historical significance as is that at Runnymede in 1215 when the Great Charter of English Liberties was signed. A copy of this precious document still remains in the British Museum, injured by fire and age, but with King John's royal seal still hanging from the brown, shriveled parchment. But not one reference is made to it. If, then, we grant the supreme importance of this document in the subsequent development of our free English institutions, and if we assume the poet's reasons for omitting other historical phenomena to have been the same as for the omission of this, this instance alone is sufficient for the purpose in hand.

The playwright found the period of King John's reign rich in material for the drama. His reign divides into three distinct periods: his quarrel with the Barons, the greater part of which had to do with the Charter incident; his quarrel with the Church; and his quarrel with France. The poet treats each of these periods in the plays, but we search vainly for any definite reference to the Charter of the English Liberties.

Would not a striking scene exhibiting a clash between King and Barons at Runnymede have been heartily applauded at the Rose, the Swan, and the Globe? and would it not have satisfied a popular demand for stage action? To us it does seem as though it would; to Shakespeare it most probably did not, because this incident was not nearly so significant as at first thought it appeared to be. The content of the document was not an innovation in 1215. Indeed it could lay no just claim to the establishment of new constitutional principles. Far back in the reign of Henry the First the basis of the whole had been formed; additions to it now were little more than acknowledgments of the judicial and administrative changes that had been introduced by Henry the Second. As an episode for his play, therefore, there was historically no urgent need for its inclusion. Moreover, Englishmen had before this won a reasonable measure of freedom. The principles of liberty guaranteed by the Great Charter had already been incorporated within the political and civil life of the nation. In Shakespeare's time the perspective was much too close for effective dramatization.

If Shakespeare had a moral purpose in mind for the series when he came to write the prologue, *King John,* it was most certainly to write an epic of the English people in which the rise of the common folk might be clearly seen. How, then, shall we account for his neglect of the sole important document that embodied the basic principles of their cause? The truth is that, although the lower classes did ultimately fall heir to those principles laid down in the Great Charter, in King John's reign the masses had no part whatever in securing them. Delegates from the King and delegates from the Barons met on an island midway between the banks of the Thames. The King himself was not present, nor, so far as we know, was there a single representative speaking directly for the common people as such.

But had Shakespeare so desired he could

have and no doubt would have distorted the facts to suit his purpose. Had he brought king and commons together in 1215, with not one Baron present, the anachronism would be no more flagrant than are many such in the series of plays. But although Shakespeare did distort isolated historical facts that they might the better serve his purpose, he was very careful, it appears, not to deflect great main-currents. The way of progress was clear to him, and he kept it so for his patrons of the theatre. Had he substituted representatives of the common people for the Barons, he would have been misleading to his contemporaries, because the rise of the masses in English life was not spasmodic and sudden. If the great dramatist had made a brilliant spectacle of the Runnymede incident, as doubtless he was tempted to do, inevitably Elizabethan Englishmen would have seen their free institutions thoroughly wrought out, set up and in operation in 1215. Most probably they would not have understood and appreciated the terrible conflicts yet to follow before the final triumph could be firmly anchored in the Renaissance and Reformation of their own day. Rather, Magna Carta should seem to them little more than a milepost along a highway leading to civil and political freedom—a highway that, though gradually becoming smoother and wending its way through more pleasing prospects through the years, yet passed by many yawning chasms and over broad plains stained red with the blood of the common people.

In the interpretation of human nature through the delineation of character Shakespeare stands without a peer in literature. He ranks first in this; perhaps there is no second. Character delineation was no doubt his prime motive for writing plays dealing with the facts of English history. Six of England's kings stand out in clear, bold outlines. In his "mirror for kings" he would show, without fear or favor, "how man may fail, and how a man may succeed, in attaining a practical mastery of the world." Character portrayal in these plays frequently eclipses other significant historical phenomena. For instance, no incident of national history could have been more effective to Shakespeare's contemporaries than that of the Pope's legate receiving the crown from the hand of their king. And yet, to those who knew something of history, Pandulph must have appeared a mere shadow in the scene. By one brilliant flash of the poet's imagination the hypocritical humility of John on that occasion revealed to them the gigantic strength and the crafty, criminal weakness of the ablest and most ruthless of the Angevin kings. The monarch believed that the Papal protection would enable him to rule as tyrannically as he wished.

Shakespeare did not scruple to twist and bend well-known facts of history if by so doing traits of character might be more sharply defined. Not only did he deliberately pass by the ancient monument to English liberties, but, in passing, he also intentionally introduced a glaring anachronism. The poet attributes the revolt of the Barons and their calling Lewis over from France to the reported imprisonment and murder of Arthur. But the crime had been committed by the brutal tyrant, John, twelve years before the revolt took place. Historically, the imprisonment of Arthur had nothing whatsoever to do with the uprising. Moreover, it was only when the Barons realized that the undisciplined militia of the countries and towns made success against the trained forces of the king impossible that they decided to invite Lewis to come to their aid. The true reason for the Barons' calling Lewis over was that they had need of his assistance against the king who had attempted nullification of those cherished rights guaranteed to them in the Magna Carta. Thus by linking the death of Arthur with the Baron revolt the Charter incident was skilfully passed over. But if there had been no Arthur scene the crafty criminality of

the Angevin could not have been shown up so well. From the receipt of the crown from Pandulph through the imprisonment and feigned murder of Arthur the shifting scenes are charged with high tension, the central and moving force of which is John.

Perhaps a more vivid portrayal of character has never been made than is that of the subtle monarch conversing with Hubert about fixing the guilt for Arthur's death. When Hubert informs John of the Barons' anger and of the arrival of the French who will avenge the atrocious act, the king craftily shifts the responsibility from himself to Hubert, and thus moralizes on the tacit willingness of Hubert to commit the crime:

> "How oft the sight of means to do ill deeds
> Make deeds ill done! Hadst thou not been by,
> A fellow by the hand of nature mark't,
> Quoted and sign'd to do a deed of shame,
> This murder had not come into my mind;
> But taking note of thy abhorr'd aspect,
> Finding thee fit for bloody villainy,
> Apt, liable to be employ'd in danger,
> I faintly broke with thee of Arthur's death;
> And thou, to be endeared to a king,
> Made it no conscience to destroy a prince."[2]

The poet's use of history for the drama was largely a means to an end—the portrayal of character.

Shakespeare was a lover of his Art. Honestly recognizing his limitations, he worked diligently to gain a mastery of it. To the one ideal of his life he was ever true. At no time was the poet disobedient to the vision that beckoned him on. His standards were high. He required the material he used for his plays, historical or otherwise, to measure up to that standard; if it did not he gave it no place in his works.

In the historical plays, Shakespeare always used a king for the central and motivating force of the action. The king stands above the people and dominates the situation. Richard the Third becomes at once the dynamic and the centrifugal force of the action, the one in whom the main action centers and the one from whom all the subordinate action emanates. The play of *King Henry the Fifth* is one continuous eulogy on "the matchless majesty of England's King." It is clear, therefore, though he did wish to show the gradual rise of the common people, that the poet planned to write the historical plays always from the king's point of view. What, then, would have been the artist's problem had he introduced the Charter incident? Before we attempt to answer the question, it is well to note some important facts of history.

The victory of Bouvines had broken the spell of terror on the part of the Barons. Within a few days of the King's landing, his enemies had drawn up their forces to oppose him. John's subjects from over all of England had lined up against him, on the side of the Barons. The French mercenaries, who had constituted a very large part of the King's forces, now refused to fight against Lewis, who had come over to assist the Barons. The result was that John found himself deserted almost to the man. Evidently there was but one course for him to pursue.

The significant deductions from these facts are that, throughout the Charter episode in English history, the people, represented by the Barons, had their king completely in their power; and that, consequently, he "bowed to necessity" in yielding to their demands in this matter.

Five plays of the historical group had already been written before *King John;* furthermore, this play is the prologue to the series. It is evident that, if the poet wished to write the series from the king's point of view, he could not, without seriously marring the unity of the whole, have introduced an incident here which showed the people forcing their king to submit unconditionally to their will. In other words, had the great artist chosen to display the spectacular Runnymede scene on the stage, it would have been necessary for him to have switched from the king's point of view to that of the people in the remaining plays in order to

[2] *King John,* Act IV, Scene ii.

preserve the unity of the group. Aside from other strong reasons for not shifting this unifying element here, five of the series had already been written and, no doubt, had been approved in the theatre. To retrace his steps now, quite obviously was not desirable or feasible.

The historical plays give us the truth of the times, but not always true facts. After he had written three or four, it appears that the poet planned the group to accord with cherished ideals of principle and practice. Facts that were not in harmony with these ideals he wholly disregarded. With keen, critical eye, the playwright adapted these plays to the requirements of the time, and to the highest and best interest of the nation. To lovers of the theatre in the last years of England's "mighty and merciful queen," the poet's vivid imagination revealed their past, interpreted their present, and anticipated their future. In the prologue the master dramatist struck the keynote for the series:

"This England never did, nor ever shall,
Lie at the proud foot of a conqueror,
But when it first did help to wound itself.
Now these her princes are come home again,
Come the three corners of the world in arms
And we shall shock them. Nought shall make us rue
If England to itself do rest but true."[3]

C. H. HUFFMAN

A TEST FOR THE NOVEL CLASS

IN VIEW of the extensive and persistent discussion of the merits and demerits of the so-called new-type tests, it may not be untimely to offer here for consideration and criticism a sample objective test recently used in a class that had devoted a quarter to the study of the novel.

Perhaps it should be said that the course was meant to be introductory in its nature, consisting of lectures on the general development of the English novel and of the detailed study in class of one novel: Hardy's *The Return of the Native.* Each member of the class read during the quarter at least twelve other novels selected from a fairly large list ranging from *Pamela* (1740) to *All Kneeling* (1928) and also studied as collateral reading one of the standard books on the development of the novel.

The test was therefore purposely wide in its range and students were assured that they could not be expected to answer every item. In fact the highest possible score was 100 and the highest actual score made was 77. The median class score was 55.

Generally speaking, so large a proportion of unfamiliar questions may tend to invalidate a test, at least challenging its economy, and in meeting this criticism the only defence here to be offered is the fact that the subject matter was wide and varied.

Another charge that seems legitimate is the criticism that the test may measure *facts* too exclusively—facts unrelated and unapplied, at that. In reply it can be claimed only that the multiple response tests in the first two blocks do actually require reasoning. The third block may be answered on the basis of reason, too, but blocks IV and VI are little more than a test of such facts as may be of some special significance for the purposes of the course.

The test, which was designed to be completed in a fifty-minute period, is as follows:

I. Underscore the phrase which completes the meaning most accurately.

1. The picaresque novel deals particularly with (1) knights, (2) rogues, (3) rural conditions, (4) love affairs.
2. Behind Col. Pyncheon's picture was found (1) a land claim, (2) a love letter, (3) a daguerreotype, (4) a faded laundry list.
3. The longest novel in the English language is (1) *The Lost Lady,* (2) *Ethan Frome,* (3) *Miss Lula Bett,* (4) *Clarissa Harlowe.*
4. Agnes (1) ran away with Steerforth, (2) married David Copperfield, (3) aided Uriah Heep, (4) took care of Miss Betsy Trotwood and Mr. Dick.
5. A leading American novelist who became a British subject was (1) Nathaniel Hawthorne, (2) Henry James, (3) Rudyard Kipling, (4) Robert Louis Stevenson.

[3] *King John,* Act V, Scene vii.

6. Amy Robsart (1) fell through a narrow wooden bridge, (2) stabbed herself, (3) took poison, (4) burned to death.
7. Lorna Doone was shot on her wedding day by (1) Carver Doone, (2) John Ridd, (3) Tom Faggus, (4) Master Huckaback.
8. Thomas Hardy's novels contain (1) delightful pictures of idyllic joy, (2) sad pictures of industrial America, (3) much social propaganda, (4) a sense of fatalism.
9. Mattie Silver lived at Ethan Frome's because (1) Seena wanted her, (2) she always had lived there, (3) she had been hurt in an accident, (4) Ethan got possession of all her money.
10. The Black Knight was really (1) Ivanhoe, (2) King Richard, (3) Prince John, (4) Front-de-Boeuf.
11. Caricature was a frequent method of characterization employed by (1) Samuel Butler, (2) Fielding, (3) Dickens, (4) Thomas Hardy.
12. Hester Prynne wore the scarlet letter (1) as an evidence of her skill in embroidery, (2) in a spirit of jest, (3) as a symbol of her shame, (4) because Chillingworth asked her to.
13. Tom Tulliver (1) regained the mill from Mr. Waken, (2) inherited it, (3) bought it with Maggie's help, (4) never regained it.
14. Scott's contemporary rival among novelists was (1) R. D. Blackmore, (2) Bulwer-Lytton, (3) Jane Porter, (4) Jane Austen.
15. Becky Sharp's first husband was (1) George Osborne, (2) Major Dobbin, (3) Joseph Sedley, (4) Rawdon Crawley.
16. The author of *The Romantic Comedians* is a leading Southern novelist, (1) Mary Johnston, (2) Frances Newman, (3) Ellen Glasgow, (4) James Branch Cabell.
17. Sylvia Marshall in *The Bent Twig* lived (1) in a southern mill town, (2) on a California fruit farm, (3) in a mid-western college town, (4) in a Chicago apartment.
18. Mr. Burchell (1) saved Sophia Primrose from drowning, (2) carried her from a burning house, (3) advised her to go to London, (4) helped her sell the spectacles.
19. Quentin Durward at last won the hand of (1) Lady Hemeline, (2) Princess Joan, (3) Lady Isabelle, (4) Marthon.
20. Gentlewomen of breeding and culture are typical of the novels of (1) Daniel Defoe, (2) George Meredith, (3) Charles Dickens, (4) Mrs. Aphra Behn.
21. The Tale of Two Cities concerns events during (1) the Civil War, (2) the French Revolution, (3) the Thirty Years War, (4) the Boxer Rebellion.
22. Adam Bede finally married (1) Hetty Sorrel, (2) Dinah Morris, (3) Bess Cranage, (4) the daughter of Parson Irvine.
23. Gerrit brought Edward Dunsack a chest containing (1) gold, (2) lace, (3) opium, (4) gunpowder.
24. Silas Lapham's new house (1) was sold at auction, (2) was a gift from Tom Corey, (3) was vacated when his business failed, (4) burned to the ground.
25. The sprightliest study of the development of the English novel is that by (1) Cornelius Weygandt, (2) William Lyon Phelps, (3) Wilbur Cross, (4) Walter Raleigh.

II. Underscore the word which best describes each character.

1. Dr. Primrose: indolent, quixotic, thoughtless, silly
2. Eustacia Vye: humble, tiresome, unsophisticated, spirited
3. Becky Sharp: honest, shrewd, good, generous.
4. Soames Forsyte: acquisitive, rude, farsighted, tender
5. McWhirr: cynical, emotional, uncertain, unimaginative
6. Willoughby Patterne: primitive, generous, kindly, egoistic
7. Pamela: forgiving, hard-hearted, careless, blase
8. Dunstan Cass: friendly, dependable, unreliable, honest
9. Mr. Micawber: gruff, provident, lugubrious, optimistic
10. Mrs. Bennett: fatuous, clever, serene, companionable
11. Robinson Crusoe: self-reliant, neighborly, garrulous, wasteful
12. Diggory Venn: spiteful, narrow, faithful, noble
13. Catherine Moreland: romantic, practical, simple, stern
14. Joseph Andrews: worldly, virtuous, shrewd, incautious
15. Miss Lula Bett: credulous, selfish, egoistic, uncouth

III. Arrange chronologically these names:
Dickens, Wells, Fielding, Austen, Hardy

1. .....
2. .....
3. .....
4. .....
5. .....

IV. In what novel does each of the following characters appear?

1. Dinah Morris
   .....
2. Old Jolyon
   .....
3. Alfred Jingle, Esq.
   .....
4. Amelia Sedley
   .....

5. Elizabeth Bennett .....
6. Grandfer Cantle .....
7. Lady B——— .....
8. Parson Adams .....
9. Squire Thornhill .....
10. Friday .....
11. Jennie Deans .....
12. Lucy Manette .....
13. Gabriel Oakes .....
14. Christopher Newman .....
15. Tom Tulliver .....
16. Angel Clare .....
17. Sairy Gamp .....
18. Letitia Dale .....
19. Arthur Dimmesdale .....
20. Carol Kennicott .....

V. In the blank space before each title place the number that corresponds to a setting presented in that novel.

Novel

.....Northanger Abbey
.....Java Head
.....The Return of the Native
.....Treasure Island
.....Ivanhoe
.....The Turmoil
.....My Antonia
.....Robinson Crusoe
.....Ethan Frome
.....The Heart of Midlothian

Setting

1. A mid-western industrial city
2. Ole Virginny
3. Wisconsin
4. The Hispaniola
5. Egdon Heath
6. Desert island
7. Tolbooth Prison
8. Pump House at Bath
9. New England
10. Sherwood forest
11. India
12. Salem, Mass.

VI. In the blank space before each novel place the number that corresponds to its author.

Novels

.....Robinson Crusoe
.....Vicar of Wakefield
.....Henry Esmond
.....The Ordeal of Richard Feverel
.....Daisy Miller
.....Pride and Prejudice
.....Tom Jones
.....The Mill on the Floss
.....Tono-Bungay
.....The Man of Property
.....Martin Chuzzlewit
.....Anna of the Five Towns
.....Lord Jim
.....Pamela
.....Kim
.....The Heart of Midlothian
.....The Castle of Otronto
.....My Antonia
.....The Last Days of Pompeii
.....Jane Eyre
.....Tess of the d'Urbevilles
.....Roderick Random
.....Main Street
.....The Way of All Flesh
.....The Marble Faun

Authors

1. Jane Austen
2. Arnold Bennett
3. Charlotte Brontë
4. Edward Bulwer-Lytton
5. Samuel Butler
6. Willa Cather
7. Joseph Conrad
8. Daniel Defoe
9. Charles Dickens
10. Benjamin Disraeli
11. Maria Edgeworth
12. George Eliot
13. Henry Fielding
14. John Galsworthy
15. Oliver Goldsmith
16. Thomas Hardy
17. Nathaniel Hawthorne
18. Henry James
19. Rudyard Kipling
20. Monk Lewis
21. Sinclair Lewis
22. George Meredith
23. Samuel Richardson
24. Walter Scott
25. Tobias Smollett
26. Lawrence Sterne
27. R. L. Stevenson
28. William M. Thackeray
29. Horace Walpole
30. H. G. Wells

C. T. LOGAN

ANNOUNCEMENTS

STATE DEPARTMENT OF EDUCATION

Public Education in Virginia, 1927-28

A BRIEF review of educational progress during the year which ended June 30, 1928, indicates satisfactory development along all lines and unusual progress in certain respects. The enrollment of children in the schools shows an increase of approximately 4,500 pupils, 553,717 being enrolled last year as compared with 549,317 for 1926-27. Still more encouraging information is contained in the fact that 437,861 pupils were in regular daily attendance as contrasted with 429,161 for the previous year—a gain of nearly 9,000 pupils in average daily attendance.

In length of school term, there was a gain of three days. The average term in Virginia for 1927-28 was 165 days, or eight months and one week. This is an unusual increase in length of term for a one-year period.

The school building program has gone forward perhaps more rapidly than during any previous year, the total value of school buildings and sites being now estimated at $61,941,197—a gain of nearly $6,000,000 during the year. In addition to the actual increase in value of school property, there is an ever-increasing demand for school buildings of better type. The work of the School Building Division of the State Department of Education has become increasingly heavy.

In measuring educational efficiency, naturally one of the most satisfactory methods is to make a study of the training of teachers. In 1927-28 12,430 teachers held the Elementary Certificate, or a certificate of higher grade, whereas during the previous year, only 10,874 such certificates were held by members of the teaching force. The number of one-teacher schools in the State has decreased during the year by seventy-five—an indication of the continued development of consolidated schools, with superior advantages for the pupils.

The enrollment in accredited high schools was 63,045 as compared with 59,323 for the previous year. In this connection there was a decrease in the number of three-teacher high schools and a corresponding increase in high schools with four teachers or above. The reorganization of the high school program of studies was put into effect during the year, and the large majority of schools are operating for the first time on a sixty-minute class basis, which it is generally agreed provides a better opportunity for efficient instruction.

The State Board adopted new standards for the organization and operation of school libraries. It is believed that the carrying out of these rules and regulations will mean not only larger and better organized libraries, but more satisfactory use of the libraries. School libraries now contain approximately three-quarters of a million books, and the plan of purchasing books for school libraries through the Division of Textbooks in the State Department of Education seems to be proving exceedingly satisfactory.

The Division of Research, in the Department of Education, completed a number of surveys of county school systems during the year. Several of these have been printed as bulletins of the Department, and it is believed that this work is proving very helpful as a guide for developing county and city school systems.

The plan for carrying on the program of physical and health education, under the system of district directors, responsible to the State Supervisor of Physical Education, was continued during the year, and there has been substantial progress made in this work.

Vocational education in agriculture and in trades and industries continued to expand, with particular emphasis placed upon school instruction in agriculture and part-

time classes and foremanship conferences in the industries. In home economics, while there has been marked improvement in the efficiency of instruction, funds have not permitted the development of the program in additional communities.

All of the progress enumerated in the above paragraphs has been brought about at no additional cost to the State and localities. The total amount, including balances, expended during the year was $25,602,134—this being slightly less than the amount expended during the previous year.

Dabney S. Lancaster

LIBRARIES IN VIRGINIA PUBLIC SCHOOLS

State Aid and Discounts Stimulate Growth

THE State Board of Education of Virginia has recognized for a long time the need for library books to supplement the content of textbooks and to challenge the resourcefulness and interest of teachers and pupils in the public schools of this state. Twenty years ago, the State Superintendent of Public Instruction, Dr. J. D. Eggleston, secured the passage of a state aid law which carried a sttae appropriation of $5,000 for the biennium to supplement private donations and local school funds for the purchase of books for public school libraries. These libraries now contain three-quarters of a million books. The last general assembly appropriated $30,000 for public school libraries for the biennium. The State Board of Education will buy $120,000 worth of books at wholesale during this two-year period. At least $40,000 will be saved in discounts on this amount of business. Books are purchased in $40.00 library units. If $15.00 is raised in a community from private sources, the county or city school board will add $15.00 and the state will contribute $10.00. Printed order lists are distributed by the division superintendent of schools in each county and city.

Progress This Year

The most encouraging developments this year have been the adoption of standards for libraries in accredited high schools by the State Board of Education, an increase of fifty per cent in the annual state appropriation, and the publication of a school library bulletin. The accredited high schools are divided into four groups according to the number of pupils enrolled. Each group is required to meet different standards as to the number and kind of books, the kind of equipment, the duties of the librarian, and the amount of the local appropriation. Twelve lessons in the use of the library are required to be given to the pupils in the first-year class of the high school. The new school library bulletin contains complete instructions covering the proper use and care of books and suggested rules and regulations regarding the management of the public school libraries in addition to an approved book list of more than six thousand titles. The books are listed alphabetically by authors for each grade and for the high school. The wholesale price is quoted, and a brief annotation is printed under each title.

Co-operation With Public Libraries

The Henrico county school board has agreed to appropriate $3,000 to cover library extension service from the Richmond city library for a period of three years, provided a satisfactory arrangement may be made with the Richmond city library board. It is proposed to use school buses to deliver packages of books at four schools in different parts of this county twice a month. A trained librarian from the Richmond city library will visit these schools when new books are delivered.

If such an arrangement proves successful in Henrico county, it is likely that other libraries in the cities of this state may undertake extension service through school li-

braries in the counties surrounding these cities.

Virginia Leads in Southeastern States

Virginia is the only one of the nine states enrolled in the Southeastern Library Association which employs a full time supervisor of public school libraries with an office in the State Department of Education. It is the only one in which books for public school libraries are purchased at wholesale and shipped direct to the schools by the publishers. It is also the only state in this southeastern group which has incorporated library standards in the school building code. Four of these states have adopted high school library standards in line with the standards adopted by the Southern Association of Colleges and Secondary Schools. It is most gratifying to know that Virginia has adopted such standards and is taking a leading part in the development of school libraries in this section of the country.

What Next in Virginia?

Numbers of the high school teachers should take courses in library science at the summer schools at the University of Virginia and at William and Mary College. These teachers may reasonably expect recognition of this special training by the certification department of the State Board of Education and regular employment by the local school boards. School library work should be a part of the teacher load, and the teacher-librarian should be employed on the same salary schedule as that used for the employment of the other teachers in the faculty.

State aid has greatly stimulated the development of libraries in the public schools in Virginia. It now appears necessary for the state to appropriate money to stimulate the development of county libraries. Under the county library system the schools would become distributing stations. The local school boards would employ trained librarians to take charge of these school stations. The students would then benefit from the increased circulation of good books and the help and guidance given by a trained librarian.

We have depended too long on pie suppers, box parties, school entertainments and private donations to provide funds for the support of public school libraries. The local school boards must accept this responsibility and appropriate money for the support of the school library in exactly the same way that money is provided for laboratory equipment, supplies for the Home Economics department, or any other department in the school. State Superintendent Harris Hart, in recognition of the need of local support for school libraries, makes the following statement in the Foreword of the Public School Library Bulletin: "It is urged that county school boards set up in their annual budget definite sums for school libraries, to the end that within a limited number of years library books may be a part of the equipment in every public school."

C. W. DICKINSON

SCHOOLROOM HUMOR

Scene—A butcher's shop in Dumfries. Mrs. A and B talking.

Mrs. A: "And what's the ither laddie daein?"

Mrs. B: "Oh, he's at the schule."

Mrs. A: "At the schule?"

Mrs. B: "Ay; he's seventeen, but he hisna gotten work. Ah'l keep hum at the schule tull he gets work, and if he disna, ah'l jist put him through for a teacher."

Scottish Education Journal.

Football is a game in which two dozen students develop their muscles and 20,000 others develop their lungs.

—Toronto Telegram.

"Your boy got poor marks on this essay."

"Yes, and I was surprised. I wrote it."

—Louisville Courier-Journal.

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EDUCATIONAL COMMENT

ANNUAL MEETING OF VIRGINIA ENGLISH TEACHERS

The English Teachers Section of the Virginia Education Association met in Richmond, November 30. The attendance was much larger than usual and those present showed great willingness to respond and to take part in the discussions.

"Literature in the Public Schools of Virginia," the general topic of the meeting, was approached from various angles.

Since the state has recently doubled our opportunities for providing school libraries, the first half of the program was devoted to getting and giving help on this subject.

Miss Mary Clay Hiner, of Farmville State Teachers College, led the discussion on "What Books to Get," literally spreading before the audience on a long table booklists and lists of lists, which had been assembled by herself and Miss Hilda Devilbiss, of Woodrow Wilson High School, Portsmouth, members of the executive committee. These included children's booklists from the Federation of Women's Clubs, from the National Association of Book Publishers, from the U. S. Department of Education, from the American Library Association, from the Association for Better Homes in America, and from many other sources. Miss Hiner not only made her own report, but also read that of Miss Devilbiss, who was in Baltimore attending the meeting of the National Council of Teachers of English. The purpose of these ladies in compiling these lists was to help other teachers in building up libraries with books "that will make people and places live" for the children.

"How to Get Books" was the important question referred to Mr. C. W. Dickinson, State Supervisor of Textbooks and Libraries. He explained in detail, with patient reiteration, the way to make one dollar do the work of two, by means of state aid. He urged teachers to take brief summer courses in library science. He called attention to the twelve-lesson course planned by the American Library Association. Mention was made of the successful traveling library now sent out from the city library of Richmond to four schools in Henrico County, the books being changed every two weeks.

There was so much interest in the library topic and so many individual questions to be asked, that a brief recess was declared for that purpose and for the examination and the distribution of the booklists. This also gave ten minutes of social chat for better acquaintance.

Mr. Edward P. Browning, of the Handley High School at Winchester, had prepared an excellent paper on "Literature in the Making: High School Composition." In his enforced absence, Miss Charles Anthony, of John Marshall High School, Richmond, read the paper. Those who had the good fortune to be present listened with delight to the rich content, the literary charm, the personality of the author ever vividly present, and the grace and force of the reader—who made the most of all the many good points of the paper. The creative ability of both author and reader brought enthusiastic praise from the audience, and brought also a quick suggestion that the paper be published. It is found elsewhere in this issue.

The last topic, "The Scope and Place of the History of Literature in a High School

Course," was led by Dr. William S. Long, of the State Teachers College at Radford, who strongly objected to what he termed "the socialization of literature." He feels that such a book as Greenlaw's *Literature and Life* does not give the high school pupil the best point of view, the right conception of periods of literary development. He also objected to what he called the newer method of teaching the history of literature by types merely.

Miss Mary Clay Hiner, of Farmville, was elected president, and Miss Lula C. Daniel, of Fredericksburg, was retained as secretary-treasurer. Miss Elizabeth P. Cleveland, of Harrisonburg, the outgoing president, will serve this year as vice-president. Others elected as members of the executive committee, to serve with these officers, are Miss Mary Montague, of John Marshall High School, Richmond, and Mr. Charles E. Anderson, of Saltville High School.

THE NATIONAL COUNCIL OF TEACHERS OF ENGLISH

Officers of the National Council of Teachers of English, elected at the Thanksgiving meeting in Baltimore to serve during 1929, are as follows: President, Rewey Belle Inglis, University of Minnesota, Minneapolis, Minn.; first vice-president, Max J. Herzber, Central High School, Newark, N. J.; second vice-president, Marquis E. Shattuck, Board of Education, Detroit, Mich.; secretary-treasurer, W. Wilbur Hatfield, Chicago Normal College, Chicago, Ill.; auditor, Conrad T. Logan, State Teachers College, Harrisonburg, Va.

The Council's executive committee comprises these five officers and in addition two former presidents: Dudley H. Miles, Evander Childs High School, New York City; C. C. Fries, University of Michigan, Ann Arbor, Mich.

The two official publications of the Council are *The English Journal,* 6705 Yale Avenue, Chicago, Ill., and *The Elementary English Review,* 4070 Vicksburg Avenue, Detroit, Mich.

THE READING TABLE

SECOND LATIN LESSONS. By Charles Edgar Little and Carrie Ambrose Parsons. New York: D. C. Heath and Company. 1927. Pp. 657. $1.80.

In preparing *Second Latin Lessons,* the authors have carried out the recommendations of the General Report of the Classical Investigation in the following particulars: 1. In providing an abundance of continuous easy Latin reading which deals with classical mythology and with various phases of Roman life, literature, and history. It is also so organized as to furnish a gradual approach to the reading of the unmodified text of Cæsar in the latter half of the year's work. 2. In providing in the notes, in special lessons, and in suggested reading, additional teaching material in English on many topics in Roman life and ideals, history and geography, literature and civilization. 3. In providing specific training in the ability to comprehend Latin as Latin and in the Latin order. 4. In providing an orderly treatment of the forms and uses of the subjunctive and in teaching certain topics of Latin grammar not properly included in the work of the first year. 5. In providing abundant drill material in Latin vocabulary, English and Latin word study, Latin forms, and Latin syntax. 6. In providing in connection with every reading unit suitable exercises in the oral use of Latin as a means of fixing vocabulary, forms, syntax, and word order, and of adding interest and a sense of reality to the study of a foreign language.

JOHN A. SAWHILL

YOUR HOUSE: A Workable Book for the Home Decorator. By Lois Palmer. Boston: The Boston Cooking School Magazine Co. 1928. Pp. 209. $3.00.

There are certain things that you have always wanted to do—one is to build a home. But since we cannot all build houses, we can at least have the pleasure of furnishing and decorating one room if not a whole house. And this book, well named *Your House,* may be used as a helpful and instructive guide for this most fascinating adventure.

First, the author suggests that you make a tour of your room or rooms, and make note of what you like and what you do not like, using the book as a guide to see if you agree or disagree with the ideas laid down there. She hopes that you do not absolutely agree with all that she says; this is hopeful, as it shows you are beginning to formulate ideas of your own.

She combines common sense with good taste and the novice as well as the expert may feel well repaid for a study of the principles laid down here. The method of presentation is effective, suitable, and clear.

The illustrations are very helpful and each chapter is developed in such a way as to be most instructive. It is truly a handbook of practical information to the person who desires to make her home a means of expressing her personality.

M. L. WILSON

DRAMATIZED SALESMANSHIP. Edited by Genevieve Jordan and Clarice Runyan Young. New York: Textile Publishing Co. Pp. 80. $2.00.

The twelve playlets in this book were written, staged, and produced by members of the Department of Education of L. Bamberger and Company, Newark, N. J. The purpose of the compil-

ation is indicated in the title. It is to popularize the study of salesmanship by means of dramatization. Each playlet was conceived in response to a definite teaching need and strives to accomplish a definite teaching purpose. The plays were written primarily for retail personnel work, yet with certain adaptations some of them might prove helpful in school textile and clothing classes for rejuvenating material necessary for pupils to know, but which seems particularly dull in the usual repetition. A. R. B.

TEXTILE FABRICS. By George H. Johnson. New York: Harper and Brothers. 1928. Pp. 385.

This book is the result of a comprehensive investigation of that phase of textile research that deals with the use, wear, and launderability of various fabrics used for clothing and household purposes. While the question of why clothing wears our prematurely is viewed principally from the standpoint of the launderer, there is much valuable information contained in the book that recommends it for a prominent place on the reference shelf for college textile classes.

A. R. B.

ROLLER BEARS AND THE SAFEWAY TRIBE. By Edith Fox. New York: The Macmillan Co. 1928. Pp. 259.

A supplementary reader that the fourth-grade boy will want to finish before he puts it down. Moreover, if his teacher is the least bit like the "Miss Lawson" who counselled the "Safeway Tribe," he'll come to class the next day brimful of ideas for educating himself in safety. And, best of all, Miss Fox has separated safety from the stigma of overcarefulness and made it the brave, manly thing to do.

THE GOLDEN TRUMPETS. By Blanche Jennings Thompson. New York: The Macmillan Co. 1928. Pp. 163.

The adventures of a fairy family delightfully told by the compiler of *Silver Pennies*. This supplementary reader for about second grade level is distinctive in its well-knit plot; its skillfully chosen incidents and its rare charm of style.

K. M. A.

EVERYDAY USES OF THE ALPHABET. By Norman H. Hall. Chicago: Hall & McCreary Co. 1928. Pp. 32. 20 cents.

A pupil's workbook in the various applications of alphabetical arrangement.

STORY GAMES. By Norman H. Hall. With pictures by Matilda Breuer. Chicago: Hall & McCreary Co. 1928. Pp. 38.

A second grade workbook which co-ordinates the several subjects; exercises are given in silent reading, in spelling, in writing, in number, and in drawing. The book is perforated so that it may be given to the child one sheet at a time.

MY PROGRESS BOOK IN READING. By Eleanor M. Johnson. Columbus, Ohio: Looseleaf Education, Inc. Beginner's Book, 72 pages. 25 cents. Book No. 1—for the high first—72 pages, 25 cents.

These carefully graded work books in silent reading also provide practice in number, drawing, and writing.

FRENCH GRAMMAR EXERCISE PAD. By F. L. Coussirat. New York: Globe Book Company. 1928. Pp. 32. 25 cents.

Practical, concise, and inexpensive, stressing the important, offering constantly fresh challenge to mental effort, this pad is excellent for drilling in the first year and also for rapid-fire review in any year. E. P. C.

TRIGONOMETRY WITH TABLES. By Ernest R. Breslich and Charles A. Stone. Chicago: University of Chicago Press. 1928. Pp. 176 and 122 plus xii.

This book on trigonometry gives the elements of trigonometry and goniometry, in very much the usual form. There are, however, certain variations that may be of interest to the teacher. At the end of each chapter there is a summary of the contents of the chapter which will be of aid to the pupil in determining for himself whether he has mastered the chapter or not. Following the chapter on elementary trigonometry is a chapter on logarithms, then a very good chapter on the theory and use of the slide rule. Then comes the chapter on the solution of oblique triangles followed by a chapter on more advanced goniometry. Among the supplementary topics we find the theory of the complex number, DeMoivre's theorem and development of the trigonometric functions in series, the hyperbolic functions, and numerous exercises. The next 122 pages are devoted to logarithms and trigonometric tables and mathematical formulas. H. A. C.

MARCHING TACTICS. By S. C. Staley. New York: A. S. Barnes and Company. 1928. Pp. 115. $2.00.

Marching Tactics contains in its three main divisions a discussion at first, of the execution of individual commands, together with living illustrations and proper methods of giving these commands; the second part takes up group maneuvers of simple types, such as quarter wheeling, column and file movements, with diagramatic illustrations; in the third part, a great variety of fancy figure marching is described and illustrated with diagrams. This book is practical in that the marching tactics described cover work for both experienced and inexperienced groups, in a clear manner. Those who engage in working up mass demonstrations and formal marching will find much valuable material here. V. R.

PREVENTIVE AND CORRECTIVE PHYSICAL EDUCATION. By George T. Stafford. New York: A. S. Barnes and Company. 1928. Pp. 328. $3.00.

A book that covers a large range of material in the field of correctives, in a thorough and scientific way, is *Preventive and Corrective Physical Education.* A chapter is given to the special pedagogy of remedial Physical Education, bringing out those qualities necessary to a successful teacher in this field. Other chapters include Body Mechanics, Physiology of Exercise, Malnutrition, and Athletic Injuries besides the usual treatment of poor posture, faulty feet, and pathological cases. The book fully illustrated is useful to those teaching in schools where correctives form a separate branch of the Physical Education program, and to students of physiotherapy and remedial Physical Education. V. R.

ALUMNÆ NOTES

MARRIAGES

Young-Fisher

Mr. and Mrs. Lucian Malcolm Fisher announce the marriage of their daughter, Francois Grace, to Mr. Wylie Nathaniel Young, on Friday, September the seventh, nineteen hundred and twenty-eight, at Warrenton, North Carolina.

Wilson-Compher

Mr. and Mrs. Clarence Wooten Compher announce the marriage of their daughter, Mary Virginia, to Mr. Page Wilson, Jr., on Friday, December the seventh, nineteen hundred and twenty-eight, at Richmond, Virginia. Their address is 2616 Chamberlayne Ave., Richmond, Virginia.

Teufel-Roller

On Monday, December 3, 1928, Mr. Karl Christian Teufel, of Staunton, Virginia, was united in the holy bonds of matrimony to Miss Matilda Magadelene Roller, also of Staunton. The ceremony was quietly celebrated at Bristol, Tenn. The bride and groom are at home to their friends at 136 North Broad St., Salem, Virginia.

ALUMNÆ CORRESPONDENCE

ETHEL DAVIS, 494 West Main St., Danville, Virginia: I was beginning to give up hopes of every writing and sending my Alumnæ dues and money for THE VIRGINIA TEACHER, but here it is at last. I am just as thrilled as I can be over the thought of hearing about the Alumnæ through THE VIRGINIA TEACHER and I can hardly wait for it to come to me.

I could ask a million questions about H. T. C., the teachers, the girls, and the Alumnæ, but I am going to wait for news, and, also, hope to come back and see everyone for myself before this year is over. . . . . .

I am still teaching history in the high school here and I like it better every day. I am sending several of my good seniors to H. T. C. next year. They are just as "pepped" over the thought as I. Please give my best regards to Miss Anthony, Dr. Gifford, and—I had better just stop and say all, as I can't list all the ones I would like to see. . . . . .

Best wishes for a successful year, and love to you and all at H. T. C.

EMMA WINN, Winterville, Miss.: Now that I am not teaching, I enjoy THE VIRGINIA TEACHER more than ever; so I am enclosing two dollars for it and my Alumnæ dues.

Finding my strength unable to cope with the situation in Greenville, S. C., I am visiting relatives in Mississippi during November and December. While I am having an enjoyable time, I should much prefer teaching.

With best wishes for the success of the news publication.

OTHER LETTERS

EDITH AGNER writes that she is teaching third, fourth, and fifth grades in Dry Run School, which is just two miles from Covington. Edith sent in her Alumnæ dues.

THELMA W. LEWIS is teaching at Ballston, Virginia, and wishes to be remembered to all at H. T. C. Thelma subscribed to THE VIRGINIA TEACHER.

ALICE WILL sends her dues for the Alumnæ Association and THE VIRGINIA TEACHER and writes that she feels that she cannot afford to be without the magazine. Alice sent her dues for two years. She is teaching at Cross Keys.

MARGUERITE BLOXOM, who is now in Richmond, writes that she thoroughly enjoyed seeing all the H. T. C. people in Richmond at Thanksgiving and is already a subscriber to THE VIRGINIA TEACHER and the *Breeze*.

VIRGINIA HARVEY BOYD writes a long letter from Roanoke concerning the work of the local Alumnæ chapter there. Among other things, she writes: "Looking over the list you sent, I find that there are four other teachers at my school who are alumnæ of H. T. C. I only knew two of them, Los-

sie Dalton and Mae Hoover. Mae is assistant principal. She has been acting principal this entire term due to the illness of our principal. She is splendid and is certainly a credit to H. T. C. This is her first year in the chapter, but she seems quite interested, and is glad to do all she can to help. Most of the girls who come to the meetings are quite enthusiastic—and we promise to at least try to make it an epidemic and give it to the rest.

"I surely hope we reach our goal in the Memorial Fund and I know that I speak for the rest of our chapter, too. I hope many alumnæ will take The Virginia Teacher . . . I miss it now—so I am sending dues for the Association and the magazine."

MISSIONARY RETURNS

Eva Massey, of the class of '12, was a welcome visitor on the campus recently. Eva has been teaching English and conducting the devotional exercises in the Colegio Pregreso, in Parral, a mining town, of about 2,500 in Mexico, for a number of years. She is now at her home, White Post, Virginia, and will be there for about a year.

Again we are reminded of the other girls who have gone out from our school as missionaries. They are:

Agnes Brown—Presbyterian Missionary to China.

Sallie Browne—Methodist Missionary to Poland(?)

Elsie Shickel—Church of the Brethren to India.

Mary Cooke Lane—Presbyterian Missionary to Brazil. (Now in Richmond.)

Sarah Shields (now deceased)—Presbyterian Missionary to India.

GRADUATE OF THE CLASS OF '13 RETURNS

Mrs. Bessie Leftwich Bailey, of the class of '13, recently visited the college for a short time. Mrs. Bailey, Evelyn Coffman, and other teachers from Lynchburg came to Harrisonburg to observe in the Training Schools of the city. We were mighty glad to see our "old girls" again.

OTHER ALUMNÆ SEND IN CHECKS

Since the publication of the last list of Alumnæ who have paid their dues, the following checks have been sent to the Alumnæ Office for dues and The Virginia Teacher. The majority of Alumnæ, who sent check for one dollar only, are already subscribers to the magazine.

Edith M. Agner	$2.00
Elizabeth L .Bailey	$2.00
Marguerite Bloxom	$2.00
Virginia Harvey Boyd	$2.00
Lillian G. Campbell	$2.00
Mrs. Anna Lewis Cowell	$1.00
Ethel Davis	$2.00
Sue Geohegan	$1.00
Adrienne Goodwin	$2.00
Lillian Lee Jackson	$2.00
Thelma Lewis	$1.00
Louise Moseley	$1.00
Alease Perdue	$1.00
Alice Will	$2.00
Emma Winn	$2.00

OUR CONTRIBUTORS

STERLING A. LEONARD is a former president of the National Council of Teachers of English. Dr. Leonard is a professor of English in the University of Wisconsin and the author of numerous textbooks in the field of English.

E. P. BROWNING, JR., is a teacher of English in the Handley High School at Winchester, Virginia. This paper was prepared for the English section meeting of the Virginia Education Association at Thanksgiving.

MIRIAM B. MABEE, MARIE LOUISE BOJE, RUTH S. HUDSON, MARGARET V. HOFFMAN, C. H. HUFFMAN, and C. T. LOGAN are all members of the English department in the State Teachers College at Harrisonburg.

DABNEY S. LANCASTER, since preparing these announcements, has resigned as Secretary of the State Board of Education to accept a position in the University of Alabama.

C. W. DICKINSON is supervisor of libraries on the staff of the State Board of Education.

DOROTHY S. GARBER is Alumnæ Secretary of the State Teachers College at Harrisonburg.

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